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Trésors Artistiques

de

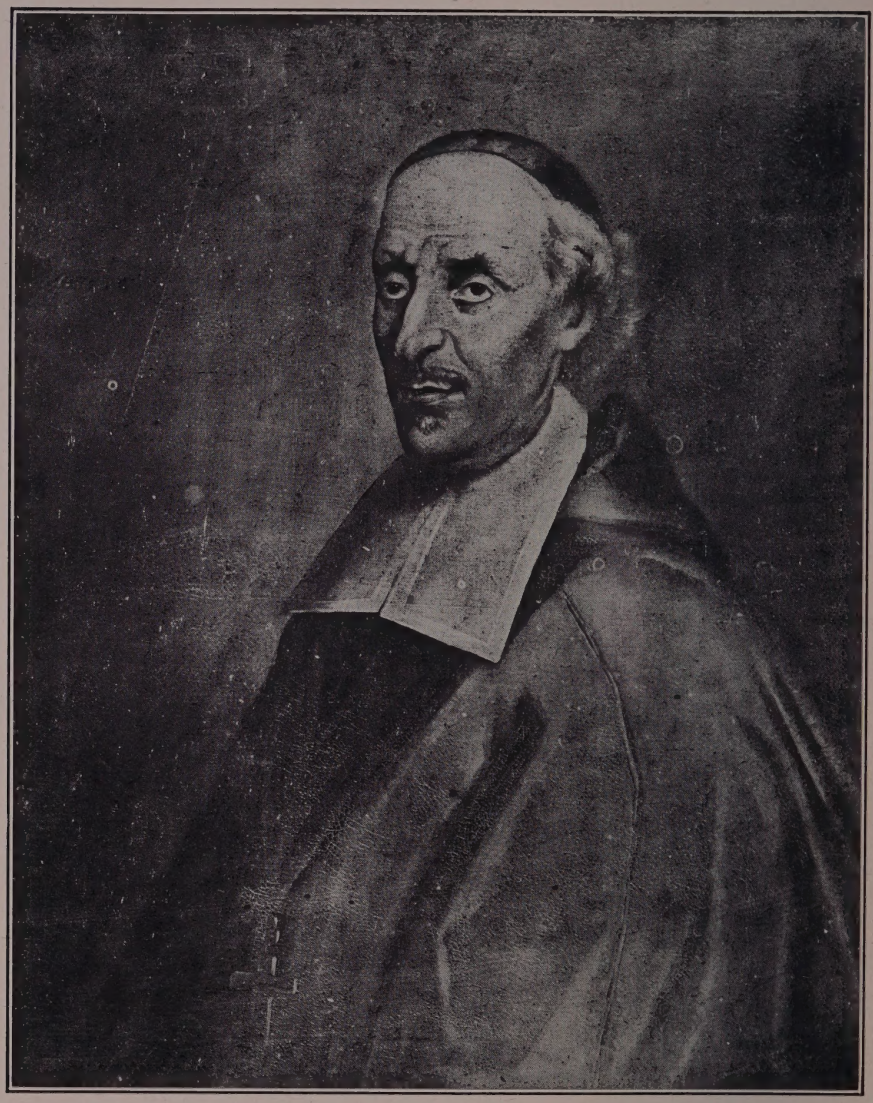
L'Université Laval

Québec : A. D. 1909

LE VENERABLE FRANÇOIS DE MONTMORENCY-LAVAL

1er ÉVEQUE DU CANADA

Né à Montigny-sur-Avre (diocèse de Chartres), en France, le 30 avril 1623 ; ordonné prêtre le 1er avril 1647 ; sacré évêque le 8 décembre 1658 ; fondateur du Séminaire de Québec, où il mourut le 6 mai 1708.



[ECOLE DE PHILIPPE DE CHAMPAIGNE]

THE VENERABLE FRANCOIS DE MONTMORENCY-LAVAL

FIRST BISHOP OF QUEBEC

Born at Montigny-sur-Avre (Diocèse of Chartres), France, April 30th, 1623 ; ordained Priest April 1st, 1647 ; consecrated Bishop December 8th, 1658 ; died May 6th, 1708, in the Seminary of Quebec, which he had founded.

Livret Officiel de

L'Exposition Spéciale des Tableaux

Récemment Restaurés

Musée de Peintures

Université Laval, Québec

SOUS LA DIRECTION DE

L'Association des Anciens Elèves et Gradués de L'Université Laval à Québec

Essai Historique et Biographique

Par J. PURVES CARTER

Adapté de l'Anglais

Par l'Abbé ADOLPHE GARNEAU

Ingenuas didicisse fideliter artes emollit mores, nec sinit esse feros. —(OVIDE)

QUEBEC:

LA CIE D'IMPRIMERIE DU "TELEGRAPH"

1909

Préface

L'Association des Anciens Elèves et Gradués de l'Université Laval à Québec, heureuse du succès que remporta l'exposition de tableaux faite au début des vacances, dans les salons de l'Université, ouvre encore aujourd'hui les galeries de peintures de l'Institut pour montrer à ses amis d'une façon plus synthétique qu'en juin dernier les merveilleuses richesses de notre université catholique française.

Deux salles nouvelles ont été ajoutées ; l'une consacrée spécialement aux portraits historiques et l'autre renfermant quelques-unes des belles gravures et estampes anciennes de la collection du Séminaire de Québec.

L'Association a voulu offrir à tous ce plaisir délicat de sentir dans toute sa fraîcheur l'impression d'une œuvre d'art ; d'arracher à un tableau son sujet, son école, son auteur, de le quitter avec cette sensation intimement délicieuse qui s'attache à nous, comme vibre encore à l'oreille et nous accompagne longtemps la voix de l'orateur aimé ou le grondement sonore des grandes orgues.

Aussi bien, la vue de ces quelques richesses sera-t-elle un avertissement salutaire ; les anciens se reporteront avec tristesse à l'incendie du 1er janvier 1888 anéantissant en une nuit une quinzaine de tableaux de maîtres. *Le Repos de la Sainte Famille* et *La Vision de Saint Antoine* accentueront encore ce regret, faisant mieux sentir l'importance artistique des toiles disparues.

Pour l'Association, elle aura atteint son but si elle peut ainsi éclairer le public, mettre d'accord toutes les bonnes volontés, afin

que s'élève dans notre ville un MUSÉE NATIONAL, bâti suivant les données modernes, en sorte que nos trésors ne soient pas à la merci d'une conflagration toujours menaçante.

L'on placera donc à l'abri d'une perte irréparable ces livres, ces toiles, ces estampes ; ce sera l'œuvre des œuvres celle qui aura contribué à transmettre intact, à nos successeurs, le plus opulent patrimoine du Nouveau Monde, héritage légué par des siècles de dévouement et dont la conservation nous incombe à aussi juste titre que celle de nos institutions et de notre langue.

Peintures Religieuses

BAZZI (Giovanno Antonio, dit il Sodoma), 1477-1549. (1)

Ce peintre naquit à Vercelli, dans le Piémont. A peine âgé de 13 ans il entra chez un peintre de sa ville natale, puis à la mort de son père se rendit à Milan où vivait alors Léonard de Vinci. Sans être l'élève du maître, il subit toutefois son influence alors prépondérante dans le Milanais ; il fit un séjour de 2 ou 3 ans dans cette ville. Vers 1528 il peignit à fresque la chapelle de Sainte-Catherine de Sienne. " Hors les œuvres de Michel-Ange et de Léonard de Vinci, l'on trouverait rarement en Italie, des figures plus finement expressives que les types de Bazzi." Ami de Raphaël, ce dernier s'est plu à le peindre dans son fameux tableau de " l'école d'Athènes." La tête de Bazzi y voisine le portrait de Raphaël lui-même.

No. **352.**—LA VIERGE, L'ENFANT JESUS, SAINT JEAN-BAPTISTE, SAINT MICHEL ET SAINTE CATHERINE. Panneau.

VARGAS (Luis de), 1502-1568.

Un des plus grands peintres de l'Espagne. Né à Séville, alla à Rome se former par l'étude des œuvres des grands maîtres. Après 28 ans de séjour en Italie, à son retour en Espagne, il peignit un sujet assez semblable au tableau ici exposé. Cette toile: " Le portement de la Croix " ou mieux " La Calle de la Amargura," (la voie douloureuse) fut exécutée vers 1563-68. Ce tableau était si expressif que la coutume s'établit de permettre

(1) Suivant la coutume qui prévaut maintenant dans toutes les grandes galeries européennes, nous écrivons ici les noms des artistes en toutes lettres, tels qu'ils s'orthographient dans leur pays natal.

à tout condamné à mort d'arrêter un instant devant ce Christ, pour une suprême prière. D'un naturel doux, bienveillant et charitable, Luis de Vargas supporta toujours avec patience les attaques de ses rivaux. Sa vie ressemblait à celle d'un anachorète ; aussi à sa mort découvrit-on dans sa chambre un cilice et d'autres instruments de macération. Son œuvre porte l'empreinte décisive des grands maîtres italiens.

No. **6.**—UNE FEMME PIEUSE (Sainte Véronique) essuie la figure du Sauveur.

Notre Seigneur, chargé de sa croix, occupe le centre de cette composition. A sa droite, Sainte Véronique à genoux, jette un regard de compassion sur le divin Maître, pendant qu'elle tient le linge sur lequel la figure du Christ a miraculeusement laissé son empreinte. A gauche, à l'arrière-plan, la Sainte Vierge abimée dans sa douleur avec près d'elle le disciple bien-aimé et deux soldats, dont l'un sonne de la trompette. A l'extrême droite, on aperçoit Simon le Cyrénéen. Il est évident que ce tableau devait être placé dans un rétable d'autel. Il règne dans toute cette composition une douleur expressive et sur les traits du Sauveur une paix et une résignation surhumaines.
Toile de 6 pieds x 5.

BALEN (Hendrick Van), 1560-1638.

Né a Anvers, fut d'abord l'élève de Van Noort et de Rubens, puis alla étudier à Rome. Van Dyck fut un de ces disciples. On remarque dans plusieurs de ses œuvres la collaboration de Jan Breughel ou de Snyders.

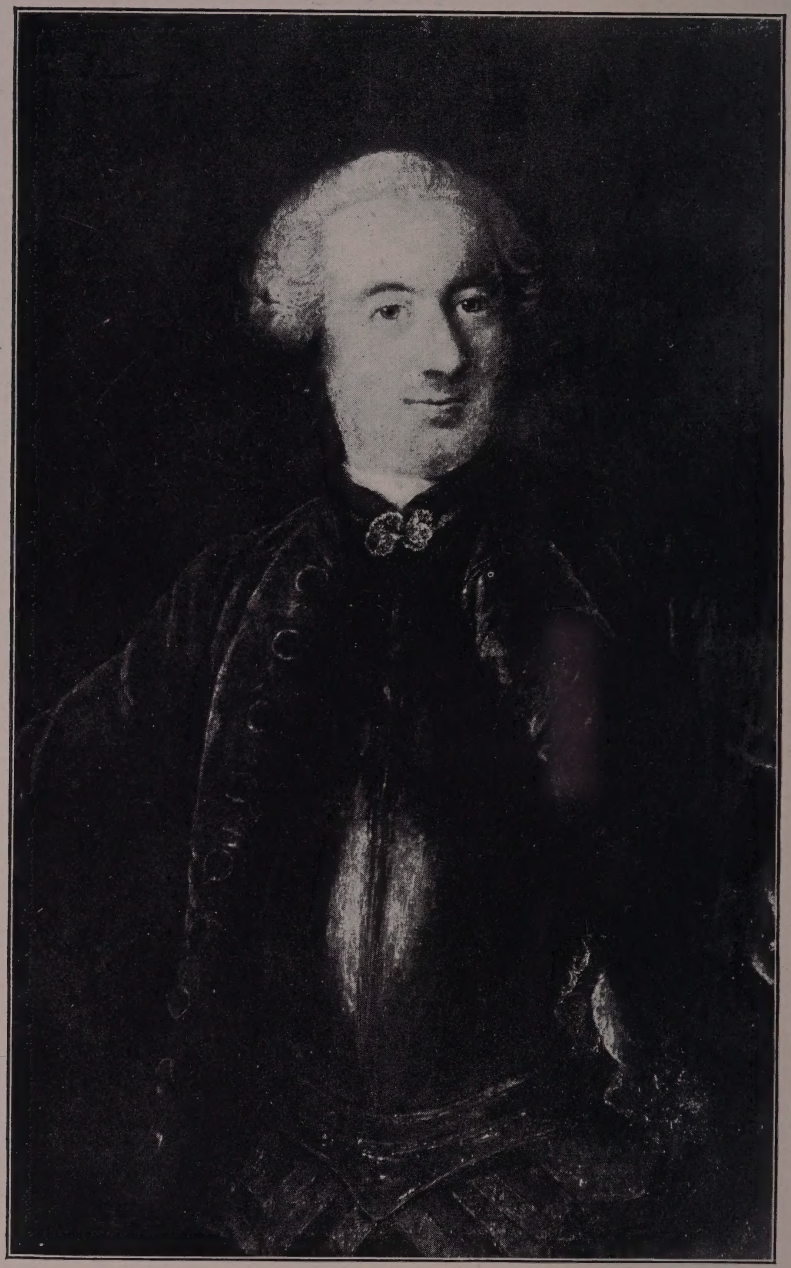
No. **17.**—MARTYRE DE SAINT ETIENNE.

Le protomartyr est représenté à genoux, au milieu d'un paysage. Le jeune diacre, revêtu d'une tunique rouge, lève les mains et les yeux vers le ciel ; il y voit la gloire du Père Eternel et de son divin Fils. Tout près du martyr se tient un bourreau, ayant à la main une large pierre qu'il s'apprête à lancer. D'autres personnes ramassent elles aussi des pierres pour lapider leur victime. Formant contraste, de l'autre côté, tournant le dos au spectateur, l'on aperçoit un personnage personnifiant probablement Saul ; il montre le supplicié à une mère et à son enfant, ainsi qu'à un groupe de scribes qui semblent terrifié

ALBANO (Francesco), 1578-1660.

Né à Bologne, tout jeune il fit preuve de grandes dispositions artistiques ; à 13 ans à peine il entra dans l'atelier de Denis Calvert, peintre alors en renom. Albano devint ensuite le disciple de Guido Reni et l'accompagna quand ce dernier entra chez les Carraches. Plus tard, les deux amis se rendirent à Rome où tous deux furent bientôt chargés d'œuvres importantes. Albano se distingue surtout par le traitement savant des ombres et lumières et par la beauté du coloris. Plusieurs de ses toiles

PORTRAIT DU GENERAL LE MARQUIS DE MONTCALM



[Ecole Française—French School]

PORTRAIT OF GENERAL THE MARQUIS DE MONTCALM

représentent des enfants qui ne sont autres que les siens. Il mourut entouré de ses élèves, tenant encore en main ses pinceaux.

No. **4.**—LA RELIGION ET LE TEMPS.

Dans cette composition allégorique, c'est une femme d'aspect noble et pur qui personnifie la Religion. Assise sur des nuages, elle descend sur la terre pour dénouer les liens qui enchaînent le Temps représenté par un homme d'âge mûr. La Religion, vêtue d'une robe blanche et d'une tunique vert-olive, tient dans sa main droite des chaînes et dans l'autre une *flamme*. A sa gauche un ange soutient une croix, tandis qu'un autre à droite porte une banderolle sur laquelle se détachent les mots : " DIVTVRNITAS A RELIGIONE ". Au-dessous, le Temps avec ses ailes, son sablier et sa faulx est accompagné de deux jolis enfants dont l'un tient ce qui paraît être un miroir. Paysage montagneux tel d'ailleurs qu'on le retrouve dans toutes les œuvres d'Albano.
Toile de 66 pouces x 36.

No. **103.**—EXTASE DE SAINTE MARIE-MADELEINE.

La pénitente est assise devant son crucifix placé sur un livre. Elle a la tête appuyée sur la main droite et ses yeux mouillés de larmes aperçoivent un ange qui lui montre le ciel. Dans sa main gauche, l'artiste a placé un crâne et une discipline. A travers la cassure des roches, un lointain montagneux dont un soleil couchant baigne les hauts sommets.
Toile de 13¼ pouces x 10.

No. **504.**—ENFANT JESUS.

Jésus enfant contemple une croix et les emblêmes du temps et de la mort. Cette jolie petite toile est la propriété de Monseigneur J.-C. K.-Laflamme.

BRIL (Paul), 1556-1626.

Frère cadet de Matthaus Bril, né à Anvers. Son premier maître fut Damiaen Ortelmans. Aiguillonné par la gloire que son frère s'était acquise en Italie, il voulut devenir son émule, et l'accompagna à Rome. Matthaus étant mort, Paul fut chargé de continuer les travaux décoratifs commencés au Vatican, dans la chapelle Sixtine, à Sainte-Marie-Majeur et à la Scala Sancta à Saint-Jean-de-Latran. Il exécuta en outre, dans la salle à manger construite sous Clément VIII (Sala Clementina) un immense paysage de 68 pieds de large, représentant Saint-Clément, lié à une ancre et précipité dans la mer. Annibale Carracci (Annibal Carrache) a quelquefois embelli les paysages de Bril par des personnages. Bril mourut à Rome, en 1626.

No. **273.**—L'ARCHANGE RAPHAEL ET LE JEUNE TOBIE.

Dans un délicieux paysage ombragé de grands arbres, avec un lointain montagneux, on nous représente Tobie et l'Ange traversant à gué un ruisseau. Sur la rive opposée, quelques bergers gardent leurs troupeaux sous un ciel pur

et serein. Ce paysage, œuvre de haut style, porte décidément l'empreinte du maître, surtout dans le traitement remarquable des arbres et du feuillé.
Panneau de cuivre de 24½ pouces x 17¼.

No. **288.**—RETOUR D'EGYPTE.

Pendant du précédent, ce tableau est aussi un paysage presque identique. Montagnes à l'arrière plan. A gauche, dans un sous bois, l'on voit la Sainte Famille. Au loin quelques personnages et à l'horizon un château sous un ciel bleu.
Panneau de cuivre de 24½ pouces x 17¼

No. **331.**—LE DELUGE.

Panneau en bois représentant la scène biblique. Voir, ainsi que pour les 2 tableaux précédents et le suivant, les récits de la Sainte Ecriture, inspiratrice de ces œuvres.

CHAMPAIGNE (Philippe de), 1602-1674.

Né à Bruxelles, mort à Paris. Quoique d'origine flamande, on s'accorde généralement à le ranger parmi les peintres de l'école française. Ses deux premiers maîtres, Jean Bouillon et Michel de Bordeau, étaient deux peintres obscurs. Il suivit ensuite Fouquière célèbre paysagiste. A 19 ans il se rendit à Paris où il se mit sous la direction de l'Allemand. Lié d'amitié avec Nicolas Poussin qui lui prodigua ses conseils, il fut signalé par son ami à Duchesne, alors directeur des travaux que Marie de Médicis faisait exécuter au Luxembourg. A la mort de Duchesne, Champaigne lui succéda. Un des premiers membres de l'Académie de peinture, il y fut successivement professeur et recteur. Surnommé le peintre de Port-Royal. Sa manière se ressent de l'école flamande et de l'école française. Dessin très pur, imitation scrupuleuse de la nature ; sa touche est naturelle et facile et son coloris frais et moelleux.

No. **87.**—ELIE JETANT SON MANTEAU A ELISEE.

C'est le moment où le prophète, drapé dans sa robe d'écarlate et entrainé par deux coursiers blancs attelés au char, va disparaître de la terre. Elisée, un genou en terre, tendant les mains vers son maître, reçoit son manteau. Près de lui gisent son bâton de voyage et sa gourde. Le fond du tableau est occupé par un magnifique paysage et un ruisseau tombant en cascade du sommet des rochers de l'arrière-plan.—Cf., livre des Rois.
Toile 65 pouces x 51.

CORREGIO (Antonio Allegri, dit le Corrège ou **il),** 1494-1534.

Chef de l'école de Parme, né à Corregio. Etudia à Mantoue sous Andrea Mantegna, on croit aussi qu'il fréquenta les maîtres

ELIE JETANT SON MANTEAU A ELISEE

[Philippe de Champaigne]

ELIAS THROWING HIS MANTLE TO ELISHA

de l'école milanaise. Après quelques tableaux d'églises, il fut mandé à Parme par l'abbesse du monastère de Saint-Paul, Jovanna de Plaisance, qui le chargea de peindre à fresque, dans le parloir, des scènes mythologiques. Ce travail demeuré, croit-on, inconnu pendant près de 200 ans, est cependant l'une des plus belles œuvres du Corrège. On y voit déjà le maître de ce pinceau facile, empâté, moëlleux, léger et gras qui rend la transparence de l'épiderme et la morbidesse des chairs. A son retour il épousa Girolama Francesca, et bientôt rappelé à Parme il finit par s'y établir définitivement avec sa famille. C'est à cette époque qu'il peignit ses petits tableaux, tels que la " Madone allaitant l'enfant Jésus," à Londres, et la " Madone au lapin," à Naples. Plusieurs de ses œuvres sont aujourd'hui extrêmement alterées. Ce peintre, mort jeune, a su trouver et exprimer les sentiments tendres d'une mystérieuse et exquise poésie.

No. **256.**—TÊTE D'ANGE.

Cette toile était presque totalement abimée par des retouches maladroites. On ne voyait plus de l'original qu'un bras et une main. Toutefois ce qui restait permit de découvrir la haute valeur de l'œuvre et de l'identifier. La toile, très ancienne, est du véritable grain dont se servait le Corrège. Maintenant que par des soins habiles l'épaisse couche de peinture recouvrant ce tableau a été enlevée, on peut affirmer presque avec grande certitude que l'on est en présence d'un original. Il faut avoir vu l'expression de la figure avant le travail pour se faire une idée du changement opéré.

Toile de 16 pouces x 15.

No. **256***a*.—LA VIERGE ET L'ENFANT JESUS.

La découverte de cette peinture est tout à fait inattendu. Voulant rentoiler le tableau No. 39 (Mignard), M. Carter s'aperçut, en enlevant le cadre, qu'il y avait une doublure à cette toile; même l'envers de cette doublure indiquait une toile plus ancienne que celle du tableau. Tout curieux, le restaurateur enleva le Mignard pour y trouver en dessous un délicieux tableau de la Vierge et de l'Enfant-Jésus, que l'on peut sans crainte attribuer au Corrège. M. Carter se fait fort de rendre à cette superbe toile, sa beauté primitive. Il semble que la composition de Mignard ait été placée sur ce cadre pour cacher l'autre toile. Aux amateurs de mystère de chercher le pourquoi.

CORTONA (Pietro Berrettini da), 1596-1669.

Né à Cortone, reçut les premiers rudiments de l'art de son oncle Filippo Berrettini, puis d'Andrea Commodi. Accompagna ce dernier à Florence et entra dans l'atelier de Baccio Ciarpi pour s'y livrer a l'étude de l'antique et des œuvres de Raphaël et de Michel-Ange. Il séjourna plusieurs années à Rome où il exécuta de grands travaux au palais Barberini pour Urbain

VIII. Le grand duc Ferdinand II lui confia, à Florence, la décoration des nouveaux appartements du palais Pitti. C'est là qu'il peignit le tableau représentant " Alexandre et la famille de Darius," ainsi qu'un grand nombre d'autres sujets historiques. Le groupement de ses personnages est bien balancé, le coloris brillant, et il a des effets de lumière séduisants.

No. **2.**—MARTYRE DE SAINTE CATHERINE.

Au centre du tableau, revêtue d'une longue robe grise, la sainte est représentée supportant le supplice de la *roue*. Dans le ciel, environné de nuages, au milieu d'une gloire brillante, lui apparaît le Sauveur escorté d'anges ; l'un d'entre eux, détaché du groupe, s'apprête à déposer sur la tête de la martyre la couronne qu'il tient à la main. Un soldat romain tire son épée pendant que d'autres s'enfuient frappés de terreur. L'on ne saurait trop admirer la hardiesse et l'élégance de cette composition au coloris opulent.

Toile de 61 pouces x 45.

No. **38.**—ADORATION DES MAGES.

La Vierge, couverte d'une robe rose pâle, sur laquelle est jeté un manteau bleu, vient de se lever du banc de pierre ou elle était assise et tenant dans ses bras le divin enfant, elle le montre aux rois Mages qui viennent d'arriver chargés de présents magnifiques. Sur la gauche, Saint Joseph contemple toute cette scène.

Toile de 45 pouces x 33½.

POUSSIN (Nicolas), 1594-1665.

Né aux Andelys, étudia d'abord sous Quentin Varin les premiers éléments du dessin et de la peinture à la détrempe. A Paris, il fréquenta les ateliers du flamand Ferdinand Elle et de l'Allemand. Deux fois il tenta de s'acheminer vers Rome, la maladie l'arrêta en route. Ce n'est qu'en 1624, qu'il parvint en Italie, où l'Algarde et le sculpteur Duquesnoy l'associèrent à leurs études. De retour à Paris il fit la connaissance de Philippe de Champaigne et reçut le titre de peintre ordinaire du roi. Dans un nouveau voyage en Italie, il s'attacha a étudier les ruines romaines et acquit de ce chef une haute maîtrise archéologique. S'il a subit l'influence dominante de Raphaël on ne peut nier que son séjour à l'atelier de Domenechino (du Dominiquin) lui ait été éminemment profitable.

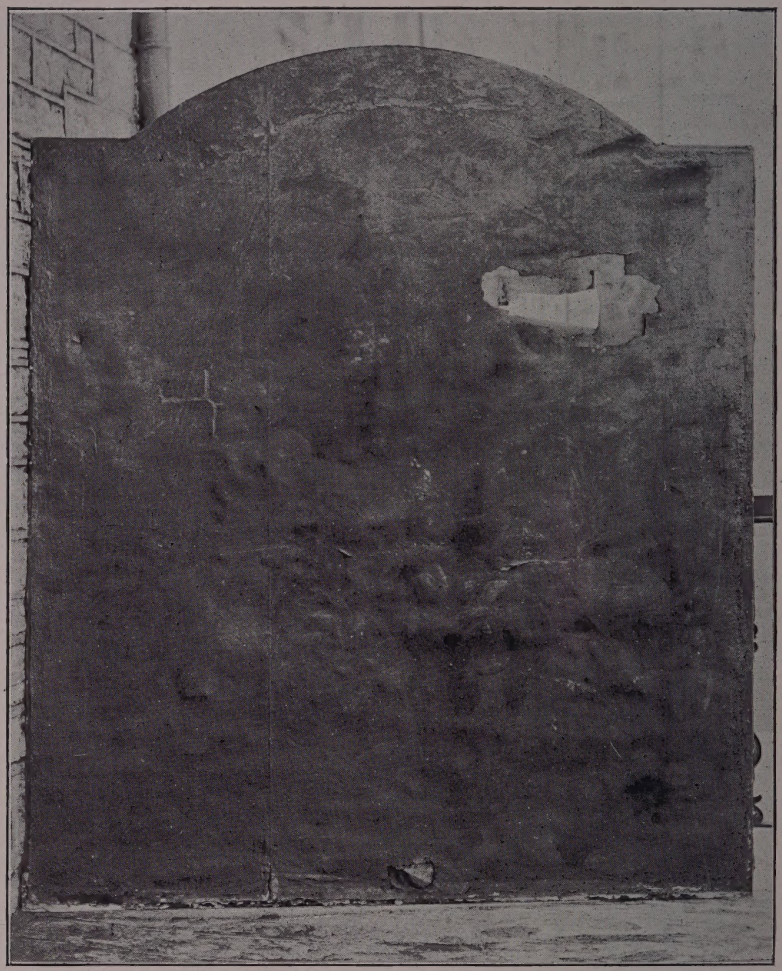
No. **182.**—DIEU CREATEUR.

Le Père Eternel environné d'anges, porté sur des nuages. Dessin sobre, harmonieux et noble.

Toile de 21½ pouces carrés.

LA SAINTE FAMILLE.

Etat du tableau de la "Sainte Famille", après l'incendie de 1888. Peint pour "Les Missions Etrangères de Paris."



[Carle Van Loo]

THE REPOSE OF THE HOLY FAMILY IN EGYPT.

Photograph taken after the fire which consumed the Seminary Chapel of the famous altar-piece. Painted for *Les Missions Etrangères de Paris.*

LA SAINTE FAMILLE.

Restauration du tableau au-dessus du maître-autel de l'ancienne chapelle incendiée en 1888.

[Carle Van Loo]

THE REPOSE OF THE HOLY FAMILY IN EGYPT.

Restoration of the celebrated altar-piece, rescued from the fire which consumed the Seminary Chapel.

No. **500.**—CRUCIFIEMENT.

Cette toile a été découverte récemment dans une des voûtes de l'archevêché. L'œuvre était en fort mauvais état, mais la restauration a prouvé que l'on était en présence d'un des plus beaux tableaux de toute cette exposition.

No. **137.**—L'ASSOMPTION DE LA SAINTE VIERGE.

No. **232.**—L'ASCENSION DE NOTRE SEIGNEUR.

ELSHEIMER ou ELZHEIMER (Adam), 1574-1620.

Peintre allemand, né vraisemblablement à Francfort vers 1574. Les biographes toutefois ne s'accordent pas sur les dates. Fils d'un tailleur, tout jeune encore, il entra dans l'atelier de Philippe Uffenbach, mais il éclipsa bientôt son maître. Il se rendit à Rome pour y approfondir l'étude des grands maîtres. Il s'y fit une brillante réputation, et ses œuvres devinrent recherchées. Toutefois, le soin méticuleux, le temps extrême qu'il consacrait à ses toiles rendaient sa production lente et le prix payé ne le dédommagea jamais du labeur acharné auquel il se livrait. Malgré son honorabilité parfaite il fut emprisonné et cette honte imméritée affecta ses facultés. Mort à Rome vers 1620. On trouve ses tableaux, ordinairement sur bois ou cuivre, dans les grandes galeries de peintures.

No. **88.**—SAINT JEROME ETUDIANT LES SAINTES ECRITURES.

Le saint commentateur, assis sur le gazon et adossé à une tranchée, examine avec attention un parchemin. Sur ses épaules est jeté un manteau rouge. A l'arrière-plan, l'on voit un crâne, le lion de Saint-Jérôme, et quelques livres ; le feuillage se détache sur un ciel bleu et tout au fond apparaît la mer. Ce tableau est précieux, car il marque pour ainsi dire une époque de transition. Elzheimer s'y montre le précurseur de Rembrandt par le traitement moins conventionnel, plus hardi du personnage, et un coloris puissant joint à une touche harmonieuse et ferme. La signature apparaît au coin supérieur, à droite.

Panneau de 19 pouces x 13¾.

No. **330.**—LA SAINTE FAMILLE.

L'une des plus belles toiles du Séminaire de Québec est sans contredit le tableau de rétable représentant la Sainte Famille. L'histoire de cette peinture est non seulement intéressante, mais particulièrement touchante. C'était à l'époque de la guerre entre la France et l'Angleterre, lors de la cession du Canada. Pour donner à leurs frères du Séminaire de Québec, un témoignage de profond attachement, d'affectueuse sympathie à cette heure d'épreuve et d'angoisse, les membres du Séminaire des Missions Etrangères de Paris, chargèrent Van-Loo, le plus célèbre peintre d'alors en France, d'exécuter ce tableau. L'artiste a pris pour sujet " le repos de la Sainte Famille en Egypte."

Il suffit de jeter les yeux sur cette toile pour en apercevoir la beauté. Rien de poétique comme cette scène de nuit où l'Enfant Jésus est entouré

d'anges éclairés par les rayons qui partent des langes divins. La lumière de l'ancienne chapelle en donnait peu l'idée. Il faut le voir maintenant dans la salle de l'exposition et après cela dans la chapelle actuelle du Séminaire.

Lorsque l'on songe que l'incendie qui a détruit l'ancienne chapelle a fait disparaître en même temps 14 morceaux d'une valeur peut-être égale à celle du tableau de la Sainte Famille, c'est vraiment navrant ; quelques-uns seulement ont partiellement échappé au ravage, mais ils sont bien endommagés.

Les procédés de restauration sont intéressants. La grande difficulté à surmonter, spécialement pour le tableau de la Sainte Famille, c'était d'y toucher avec la main sans que les morceaux tombassent.

Comment le rentoiler et le poser sur le chevalet, seul moyen pour y travailler ? La première opération consista à enlever pouce par pouce le plus gros de la poussière qui depuis longtemps avait dû obscurcir les couleurs. Cela fait, et la déchirure raccommodée, il fallut coucher le tableau sur un nouveau fond, et le mettre sur un cadre où il serait tendu et traité suivant les procédés ordinaires.

Ce succès si encourageant dû à l'art et à l'expérience du restaurateur habile qu'est M. Carter, n'est plus le seul. Le Séminaire a cru devoir lui confier d'autres tableaux ; l'artiste a fait la découverte d'originaux qu'on ne soupçonnait pas. L'Université possède en ce moment un véritable trésor artistique.

No. **329.**—VISION DE SAINT ANTOINE.

Voilà encore une de ces peintures, comme miraculeusement sauvées du feu qui, il y a 21 ans, consumait la chapelle du Séminaire de Québec. C'est une composition du Parrocel, artiste français né à Avignon, en 1664, et mort à Paris, en 1739. Il travailla à l'école de Carlo Maratta, à Rome, où il devint membre de l'Académie de cette ville.

L'Enfant-Jésus et la Sainte-Vierge apparaissent à saint Antoine au milieu d'un paysage fort beau. Les personnages sont de grandeur naturelle. Des anges voltigent au-dessus. L'Enfant-Jésus entoure le saint de ses petits bras. Travail exquis où la couleur le dispute au dessin.

Notons encore le superbe panneau en cuivre de *Guido Reni* :

No. **326.**—LA PURIFICATION.

Le Couronnement de la Vierge à la *National Gallery* à Londres est de la même période que ce tableau.

No. **297.**—LA VIERGE ET L'ENFANT JESUS.

La Vierge est portée sur des nuages et entourée d'anges. Au bas, un grand nombre de saints en adoration.

ROSA (Salvator), 1615-1673.

Né à Renelle, près de Naples ; mort à Rome. Excelle dans les scènes de batailles, dans les contrastes puissants d'ombres et de lumières, ainsi que dans les sites abrupts et désolés. Rosa fut à la fois, peintre, musicien et poête satyrique.

No. **342.**—EXTASE DE SAINT MARTIN.

Un des plus beaux tableaux de ce peintre dont l'Université possède plusieurs originaux.

LA VISION DE SAINT ANTOINE

Cette peinture jadis dans l'ancienne chapelle incendiée en 1888, ressemblait avant la restauration actuelle, à un tableau noir.

[Pierre Parrocel]

THE VISION OF SAINT ANTHONY

Rescued from the fire which consumed the Seminary Chapel together with the altar-piece of the Holy Family, taken after its restoration.

No. **275.**—SAINT SEBASTIEN.

No. **247.**—SAINTE MARIF-MADELEINE.

No. **263.**—PAYSAGE D'ITALIL.

No. **359.**—SAINT PIERRE MARCHANT SUR LES FLOTS.

Cette toile considérable est une de celles qui nécessitèrent le plus de soin pour être réparées. Les visiteurs admireront la vie extrême qu'il y a dans cette composition. La couleur de Salvator Rosa, comme toujours, est superbe. L'on aperçoit, au fond, un paysage d'une impression tout orientale.

No. **86.**—ECCE HOMO.

Ici, deux choses frappent tout de suite, le ton des chairs si parfaitement expressif de la souffrance, puis le dessin, l'attitude du Sauveur. On ne saurait rien concevoir de plus touchant ou de plus pathétique. Il y a une résignation dans la douleur, un calme, certain rayonnement de la personne divine, un silence que la parole à peine à traduire. Ce tableau aurait 400 ans d'existence.

MEMMI (Simone), 1283-1344.

Contemporain du Giotto—caractérisés tous deux par le mot "Primitifs"—Ces artistes travaillaient à la détrempe—avant l'invention de la peinture à l'huile—tous les petits tableaux, reservant la peinture à fresque pour les grandes surfaces murales.

No. **148.**—SALVATOR MUNDI.

Tête du Christ, grandeur naturelle. Un des plus beaux spécimens de cet art de transition entre l'école byzantine et les grands maîtres de la Renaissance La figure du Sauveur, noblement expressive, est d'une rare beauté. Le travail des cheveux et de la barbe est merveilleux.
Panneau renfermé dans son vieux cadre gothique.

No. **165.**—SAINT JEROME.

Ce tableau, de grande valeur, est dû au pinceau de Parmegiano (le Parmesan), dont le véritable nom était bien : Girolamo Francesco Maria Mazzuoli—1504-1540.

SCHIDONE (Bartolommeo), 1560-1616.

Né a Modène. Ses œuvres portent l'empreinte de l'influence de Raphaël d'abord, puis de Corregio dans la dernière période.
Oeuvres très rares.

No. **281.**—LA SAINTE FAMILLE.

No. **288.**—LA NATIVITE DE LA SAINTE VIERGE.

SCHALKEN (Godfried), 1643-1706.

Célèbre peintre flamand, élève de Samuel Hoogstraten, puis de Gérard Dow, essaya même de rivaliser avec Rembrandt.

No. **145.**—SAINT JEROME ETUDIANT LES SAINTES LETTRES.

Cette toile n'a pas encore été rentoilée non plus que restaurée.

No. **146.**—SAINT PIERRE AUX LIENS.

Cette toile, pendant de la précédente a été soigneusement restaurée.

DAVID (Ludovice Antonio), 1648-1680.

Né à Lugano, suivit d'abord les leçons de Cavalieri Cairo et Ercole Procaccini à Milan, puis celles de Carlo Cignani à Bologne.

No. **31.**—SAINTE MARIE-MADELEINE.

Œuvre superbe, les yeux surtout sont très expressifs.

MIGNARD (Pierre), 1610-1695

Né à Troyes. Visita l'Italie et y fut employé par les papes Urbain VIII, Innocent X, Alexandre VII. C'est de son genre un peu affecté que nous est venu le terme *mignardise.*

No. **39.**—LES ANGES ADORANT L'ENFANT JESUS.

Comme on l'a vu, c'est en voulant rentoiler ce tableau que M. Carter découvrit en dessous la belle toile attribuée à Corregio (Le Corrège) et représentant la Vierge et l'Enfant Jésus. Cette dernière peinture toutefois n'est pas du même format que le tableau de Mignard et, pour couvrir toute la surface, l'on avait joint avec grand soin une autre bande de toile couverte de fleurs. L'exécution de ces fleurs est aussi vraiment superbe.

SHIAVONE (Andrea Meldolla), 1522-1582.

Né en Dalmatie. Portraitiste distingué, il aborda aussi les sujets historiques et sacrés, ainsi que la composition décorative. Jouit d'une grande renommée qu'il doit en partie, croit-on, au Titien qui le tira de l'obscurité et le mit en mesure d'atteindre au succès.

No. **242.**—LA SAINTE VIERGE ET L'ENFANT JESUS.

Avant d'être réparé, ce tableau était si sombre qu'on l'appelait la " Vierge noire." L'œuvre possède les qualités éminentes de l'école vénitienne, si caractéristique par son coloris opulent.

RIBERA (Jose) ,1588-1656.

Surnommé Spagnoletto (l'Espagnolet). Après bien des vicissitudes supportées avec courage, Ribera qui avait abandonné l'Université de Valence pour l'atelier de Francisco Ribalta, et plus tard pour l'Italie, parvint enfin à la gloire. Durant son séjour à Rome, souvent il ne dut qu'à la charité de ses compagnons, étudiants comme lui, de ne pas mourir de faim.

No. **176.**—SAINT JOSEPH PORTANT DANS SES BRAS L'ENFANT JESUS.

SALVI (Giovanni Battista), 1605-1685.

Appelé du lieu de sa naissance : *Sassoferato.* Imitateur des Carraci (Carraches) subit toutefois l'influence de Domenichino (du Dominiquin). Vécut surtout à Rome. Son œuvre maîtresse est le tableau pour le rétable de l'autel des Dominicains de Sainte Sabine sur l'Aventin, représentant la Madone du Rosaire en compagnie de Sainte Catherine et de Saint Dominique. Volée en 1901, cette peinture fut retrouvée et réinstallée.

No. **501.**—MATER DOLOROSA.

Ce tableau est la propriété de l'honorable John Sharples.

SCHOREL ou SCOREL (Jan Van), 1495-1562.

Elève de Cornelius Willems à Harlem, visita successivement Amsterdam, Utrecht, Venise, Jérusalem. Peintre d'Adrien VI. Sur la fin de sa vie il peignit à Utrecht un *Christ entrant dans Jérusalem.*

No. **169.**—*ECCE HOMO.*

Bel échantillon d'art flamand primitif, contemporain d'Albert Durer.

LEBRUN (Charles), 1619-1690.

Célèbre peintre français. Elève de Simon Vouet. Accompagna Poussin en Italie, et fut présenté au Pape Urbain VIII. Après 4 ans d'études à Rome, revint à Paris et fut nommé peintre ordinaire du roi par l'entremise de Mazarin. 1er directeur de l'illustre manufacture des Gobelins. Lebrun occupe une place importante dans l'Ecole française car son influence y fut décisive.

No. **350.**—DEUX ANGES.

ROMANELLI (Giovanni, Francesco), 1610-1662.

Né à Viterbe. Sous la protection du cardinal Barberini il entra dans l'atelier de Pietro da Cortona (Pierre de Cortone). Termina certains travaux commencés par son maître dans le palais Barberini. Passa ensuite en France où il fut occupé à la décoration des palais Mazarin et du Louvre. Mort à Rome.

No. **11.**—LES FILLES DE JETHRO. (Episode des livres saints : Exode.)

SIGNORELLI (Luca), 1441-1524

Son véritable nom était Luca da Cortona. Elève de Piero della Francesca, fut un des premiers peintres de l'école florentine qui dessinèrent le corps humain avec une véritable intelligence de l'anatomie.

Il est le précurseur de Michel-Ange par son réalisme énergique, l'audace de ses raccourcis et la force saisissante de ses conceptions. Suivant l'usage des maîtres florentins de cette époque, il mêle assez souvent les costumes de son temps aux figures bibliques. A laissé un grand nombre d'œuvres soit à l'huile, soit à fresque, tant dans sa ville natale que dans plusieurs autres villes d'Italie. Son chef-d'œuvre est le "jugement dernier." L'on affirme que Michel-Ange trouva là de quoi s'inspirer pour son œuvre du "jugement." Il exerça, la chose est certaine, une grande influence sur les peintres ses contemporains, quoiqu'on ne lui connaisse aucun élève attitré. Artiste d'un caractère aimable, sincère, courtois, distingué, il encourageait tous les jeunes artistes et Vasari se plaît à rappeler qu'il n'avait pas 8 ans lorsque Signorelli, alors octogénaire, lui dit en voyant ses premiers essais artistiques : "Imparia, parentino." La réputation de Signorelli va maintenant sans cesse grandissante, et on le considère comme l'un des plus grands peintres.

No. **520.**—LE SOUPER A EMMAUS.

DOLCI (Carlo), 1616-1686.

Né à Florence. Peintre remarquable par la richesse du coloris et le fini de ses œuvres. Ses peintures, pour la plupart, sont des sujets religieux.

No. **512.**—NOTRE SEIGNEUR CHARGÉ DE SA CROIX.

No. **517.**—LA SAINTE FAMILLE. Ecole de Tintoretto (du Tintoret). Venise, 1518-1594.

No. **519.**—LA VIERGE ET L'ENFANT JESUS. Ecole hollandaise.
Tableau imitant une vieille estampe retenue au cadre par des sceaux ; ouvrage fort curieux.

ESQUISSE ORIGINELLE DE LA " GUIRLANDE DE FRUITS " QUI SE TROUVE A MUNICH

[Pierre Paul Rubens]

THE ORIGINAL " PROJET " OF THE FAMOUS " FRUIT GURLAND " AT MUNICH

2ème Section, Groupes, Paysages, Marines.

RUBENS (Pierre Paul), 1577-1640.

Après quelques études préliminaires, Rubens passa en Italie et séjourna surtout à Rome et à Venise, au service du duc de Mantoue. Envoyé en mission diplomatique en Espagne vers 1605. Il passa à Paris en 1620, invité par Marie de Médicis. Il y peignit, pour le palais du Luxembourg la série de tableaux dite " de Médicis." Ambassadeur auprès de Charles I d'Angleterre, il fut crée chevalier par ce roi en 1630—la même année, Philippe IV d'Espagne lui octroyait semblable dignité.—et en même temps il épousait en secondes noces, la belle Hélène Fourment dont il s'est plu a reproduire les traits dans une foule de ses tableaux. Il mourut à Anvers, en 1640.

Le catalogue de ses œuvres est très volumineux, mais ceci s'explique lorsque l'on sait que le maître se bornait fort souvent a une esquisse réduite, laissant à ses élèves, très nombreux d'ailleurs, le soin de copier l'esquisse ; lui-même retouchait en dernière main le tableau. Rubens, est avec Delacroix, le peintre, qui a le plus laissé de ces esquisses ou projets de l'œuvre définitive. Ces esquisses sont très estimées car elles sont exécutées avec une maestria, et une opulence de couleur qu'on chercherait vainement quelquefois dans le grand tableau. Rubens lui-même d'ailleurs, ne faisait pas secret de cette collaboration. Ecrivant à Sir Dudley Carleton, il établit soigneusement la différence entre un tableau " original, complètement de ma main " et un autre " peint par un de mes élèves mais entièrement retouché par moi-même " Même encore il précise, à son correspondant, que les tableaux retouchés " se vendent moins cher."

No. **332.**—ENFANTS AVEC UNE GUIRLANDE DE FRUITS.

Il existe dans la Galerie de Munich une réplique de ce tableau, mais plus grande, environ 1 pied de plus dans chaque dimension. C'est la ferme opinion de M. Carter, que nous sommes ici en présence de l'esquisse originelle et que le tableau de Munich est l'œuvre de ses élèves retouchée par le maître. De plus, les critiques d'art affirment que la guirlande de fruits, à la galerie royale de Munich, est l'œuvre de Snyders. Ce qu'il y a de certain, c'est que l'examen des reproductions de l'une et l'autre toile indique quelques légères variantes. Ici les enfants semblent s'avancer encore—le dernier est à l'extrême droite. A Munich, le groupe est plus *centré*. Les têtes de l'un et l'autre tableau sont toutes un peu différentes ; le pied gauche du deuxième enfant ici abaissé vers l'angle

du tableau, est là-bas au contraire relevé ; la tête du premier est ici presque horizontale, dans l'autre elle n'est qu'inclinée. En outre les proportions de tous ces petits corps grassouillets sont beaucoup mieux observées dans ce groupe que sur la toile de Munich. Il existe d'ailleurs des tableaux du maître qu'il a reproduits lui-même deux fois. Au demeurant, cette œuvre est d'une luxuriante beauté ; comme le dit Waagen : " enfants et fruits rivalisent de charmes dans l'épanouissement achevé de leur grâce et dans la toute puissance d'un coloris magique." C'est Max Rooses affirmant que " cette guirlande d'enfants est encore plus fraîche, plus éblouissante que la guirlande de fruits ; " œuvre savoureuse, où l'on ne sait trop admirer ou le balancement rythmé du groupe, ou la richesse éclatante du coloris. Les chairs sont fermes, les formes nettement modelées, types de beaux enfants flamands (probablement qu'ici comme en bien d'autres cas, les fils de Rubens ont été ses modèles) et le fini est admirablement rendu.

L'on assigne à l'œuvre de Munich la date de 1615 ou 1618. Le tableau que nous avons ici était daté au revers, (M. Carter trouva cette date en rentoilant) 1614.

Toile de 60½ pouces x 37.

TIVOLI (Rosa da), 1657-1705.

Nom véritable Philip Peter Roos. Après avoir étudié en Italie, sous la protection du landgrave de Hesse, il s'établit à Tivoli. Peintre surtout d'animaux. Mourut à Rome.

No. **24.**—RUINES ITALIENNES, paysage et troupeau.

KALF (Willem), 1556-1693.

Peintre de nature morte, élève de Hendrick Pot, Il excelle dans le rendu des vases en or ou argent repoussé, piquant, ça et là, la pointe qui fait vibrer tout le métal.

No. **83.**—NATURE MORTE.

Groupement artistique de vases merveilleux, fruits et fleurs placés sur une table en marbre noir. Une assiette de faïence de Delft, laissée dans un plateau d'argent où elle se mire tout à l'aise.

CAMPIDOGLIO (Pace, Michelangelo surnommé **Il),** 1610-1681.

Peintre de fruits et fleurs. Disciple de Fioravanti.

No. **36.**—GRAPPE DE RAISINS.

BAPTISTE, (Monnoyer, Jean-Baptiste), 1636-1699.

Né en Belgique, étudia d'abord à Anvers, puis alla à Paris où il fut le commensal de Lebrun qui lui fit exécuter différents tra-

MARINE, PORT D'ITALIE

VIEW OF AN ITALIAN PORT

]Claude Joseph Vernet]

vaux. Passa 20 ans à Londres, décora Hampton Court et le Château de Windsor.

No. **65.**—FLEURS.

MEULEN (Van der, Adam Frans), 1632-1690.

Quoique né dans les Flandres cet artiste appartient à l'école française. Dessina grand nombre de cartons pour les tapisseries des Gobelins. Peignit surtout des scènes de batailles.

No. **58.**—UN BIVOUAC (toile non restaurée).

No. **93.**—RENCONTRE DE CAVALERIE (toile restaurée et pendant du No. 58).

VERNET (Claude Joseph), 1714-1789.

Né à Avignon. Etudia à Aix, puis à Rome. A Paris, commissionné par Louis XV pour peindre tous les ports de mers français.

No. **121.**—PORT—Tableau exécuté à Rome. Signé : C. J. Vernet fecit, Roma, 1748.

POUSSIN (Gaspard, Dughet ou Le Guaspre), 1613-1675.

Avec Claude Lorrain, Poussin est sans contredit le plus grand paysagiste français.

Nos. **277** et **278.**—PAYSAGES D'ITALIE, (2 pendants).

WILSON (Richard R. A.), 1713-1782.

Peintre anglais dont la réputation grandit de nos jours, à mesure qu'il est mieux étudié. Œuvres très recherchées.

No. **43.**—PAYSAGE D'ITALIE.

BOUCHER (François), 1703-1770.

Contemporain de Carle Van Loo, à qui il succéda comme peintre ordinaire du roi.

No. **328.**—LE PRINTEMPS.

Tableau allégorique. Le printemps, sous les apparences d'une jeune fille, reçoit les fleurs qu'un petit cupidon fait pleuvoir sur elle. Composition d'un

genre aujourd'hui démodé, mais bien dans le goût d'alors. Si le style a bien changé de nos jours, en revanche on ne peint pas mieux.

MOGFORD (John), 1821-1855.

Artiste anglais contemporain.

No. **503.**—JEUNE HOMME MONTANT SON CHEVAL FAVORI.

WEENIX (Jan, le jeune), 1640-1719.

Né à Amsterdam, élève de son père. Peintre de natures mortes.

No. **228.**—NATURE MORTE.

CUYP (Aelbert), 1620-1691.

Paysagiste peu connu, mais que la postérité vengea en le surnommant " peintre universel ". Ses œuvres, jadis peu prisées, sont aujourd'hui fort recherchées et l'on ne craint pas de comparer Cuyp à Wouvermans.

No. **82.**—SCENE DE CHASSE

FRAGONARD (Jean Honoré), 1732-1805.

Disciple de Chardin et de Boucher. Peintre de " l'Ancien régime ". Acquit une grande réputation, mais de mauvais aloi, par des œuvres souvent licentieuses et érotiques, toujours légères et superficielles. Durant la révolution française, tout épeuré, il se réfugia chez un de ses amis à Grasse, sa ville natale, et décora l'hôtel de son hôte, de peintures et d'attributs prudemment révolutionnaires, au rez-de-chaussée, mais évoqua, au premier étage, en des compositions gracieuses, le charme d'une époque disparue.

No. **161.**—UN BON BROC.

Cette peinture a été faussement attribuée à Gainsborough.

ZURBARAN (Francisco), 1598-1662.

Né à Fuente-de-Cantos, mort à Madrid. Etudia sous Morales et Juan de las Roelas. Surnommé " le Caravage espagnol." Appelé à Madrid en 1650 par Velasquez, il peignit dans le palais du Buen-Retiro une série de tableaux représentant les " Travaux d'Hercule."

No. **208.**—UN MOINE LISANT.

LOUIS XV, ROI DE FRANCE

[La Tour]

LOUIS XV, KING OF FRANCE

MARIE LESZCZYNSKA (Epouse de Louis XV, roi de France)

[La Tour]

MARIE LESZCZYNSKA (Queen of Louis XV of France)

Section des portraits d'histoire.

No. **189.**—MONSEIGNEUR FRANÇOIS DE MONTMORENCY-LAVAL, (1er évêque de Québec, fondateur du Séminaire.

No. **207.**—S.S. PIE IX, par Pasqualoni.

No. **190.**—M. L'ABBE L. J. CASAULT, (Fondateur et 1er Recteur de cette Université, par Théo. Hamel.)

No. **197.**—S.M. LA REINE VICTORIA, copie par Légaré.

No. **510***a*.—LOUIS XIV ROI DE FRANCE, par Rigaud-y-Ros.

No. **510.**—L'INTENDANT GENERAL, JEAN-BAPTISTE TALON.

LEBRUN (Marie-Anne Elizabeth née Vigée), 1755-1842.

En 1779 elle fit le portrait de Marie-Antoinette. Depuis cette époque elle peignit plus de 20 fois la reine dans toutes les poses et dans tous les costumes. Reçue à l'académie en 1783.

No. **515.**—PORTRAIT DU DAUPHIN.

No. **313.**—MONTCALM. (Tableau attribué à Largillière.)

No. **101.**—LOUIS XV (Roi de France, par Maurice Quentin Latour.)

No. **107.**—MARIE LECZINSKA (Epouse de Louis XV, par Latour.)

No. **106.**—LE DAUPHIN LOUIS (Père de Louis XVI, roi de France, par Latour.)

No. **104.**—MADAME LOUISE DE FRANCE (Fille de Louis XV, devenue Carmélite sous le nom de Thérèse de Saint-Augustin, par François Boucher.)

No. **105.**—MADAME VICTOIRE DE FRANCE (Fille de Louis XV, par Boucher.)

No. **110.**—MADAME ADELAIDE DE FRANCE (Fille de Louis XV), par Boucher.

No. **111.**—MADAME JOSEPHE DE SAXE, DAUPHINE (Mère de Louis XVI, roi de France) par Boucher.

No. **42.**—PORTRAIT DE MADAME DU BARRY, par Nicolas Largillière.

No. **315.**—PORTRAIT DE LUC DE LA CORNE, par Largillière.

No. **316.**—PORTRAIT DU COLONEL LUC DE LA CORNE, par Largillière.

No. **314.**—WOLFE. (Original de Sir Joshua Reynolds.)

No. **179.**—MURRAY (Successeur de Wolfe.)

Tous ces tableaux représentent des sujets familiers à tout Canadien-français.

No. **286.**—LORD ELGIN

No. **360.**—SIR GEORGE PREVOST, par Gilbert Stuart.

No. **219.**—JOSEPH BRANT (Chef Mohawk). *Aquarelle*, par W. Berczy. 1797.

No. **140.**—BARNEVELDT, par Justus Sustermans.

No. **175.**—LORD HOLLAND, par George Romney.

No. **220.**—GUY CARLETON (Lord Dorchester). Miniature de l'école anglaise.

No. **327.**—MADAME SIDDONS, par Sir Thomas Lawrence.

No. **241.**—LOUIS CHARLAND. *Aquarelle.*

No. **223.**—LOUIS GONNERAY (Paie-maître des forces anglaises). Sur cuivre. Daté : Montréal, avril 1803.

MADAME JOSEPHE DE SAXE DAUPHINE, MERE DE LOUIS XVI

[François Boucher]

MADAME JOSEPHE DE SAXE DAUPHINESS, MOTHER OF LOUIS XVI

Descriptive and Historical Catalogue

of a

Special Exhibition of Paintings

in the Gallery of

Laval University, Quebec

Lately Restored

HELD UNDER THE AUSPICES OF

L'Association des Anciens Elèves et Gradués de
L'Université Laval à Québec

By J. PURVES CARTER

Art Expert of the late Marquis of Bute, and Henry Doetsch collections

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Ingenuas didicisse fideliter artes emollit
mores, nec sinit esse feros. —(OVID)

QUEBEC
THE TELEGRAPH PRINTING COMPANY
1909

Preface

IN CONSEQUENCE of the great success of the first special exhibition of some of the paintings belonging to Laval University, as well as those retrieved from the disastrous fire which consumed the Seminary chapel some 20 years ago, "*L'Association des anciens Elèves et Gradués de l'Université Laval à Québec*," under whose auspices the exhibition last June was held, decided to hold yet another and more comprehensive exhibition, which will open on the 8th of October at 8 p.m., and 9th, day and evening, and 10th (Sunday) in the afternoon from 1 till 6, so as to give a better and fuller idea of the inestimable value and the extent of the art treasures, not only of the paintings, but of the priceless and rare engravings, of which the University possesses a large and unique collection. The present exhibition will, it is thought, convey a fair idea of what the whole is, and so make clear the urgent necessity of providing a National Museum which will not only contain the collections of paintings and engravings, but what is of vast and vital importance, the great Library and other collections, which together would form a Museum of importance second to none on this continent, immune from the great danger of fire that now exists, by being isolated, as well as affording the space and lighting necessary in displaying such a vast quantity of rare objects of art and vertu and bibliotheca.

The present special exhibition of some of the rare paintings which will be opened with an extraordinary meeting to be held under the auspices of *L'Association des anciens Elèves et*

Gradués de l'Université Laval à Quebec," is to promote ways and means to build a magnificent National Art Museum isolated and fireproof, wherein to place all the treasures of the University, the accumulations of hundreds of years of vigilent aforethought and pains. These works cannot be too much venerated and cherished, nor too jealously protected from harm, not only for what they actually contain in themselves ethically and intrinsically, and express as records of the inspired geniuses who created them centuries ago, but because they can never be repeated, never reproduced once lost or destroyed or allowed to fall into decay. They are so precious that they are beyond all price! As Sir Joshua Reynolds says: " The works of those who have stood the test of ages, have a claim to that respect and veneration to which no modern can pretend."

LA VIERGE, L'ENFANT-JESUS, SAINT JEAN-BAPTISTE, SAINT MICHEL ET SAINTE CATHERINE

[Giovanni Antonio Bazzi]

THE BLESSED VIRGIN AND INFANT JESUS AND SAINT MICHAEL AND SAINT CATHERINE

Religious Paintings

To begin with the description of the religious works now specially exhibited, attention may be directed to the following important works of the Italian Renaissance and other schools :—

BAZZI (Giovanni Antonio), 1477-1549.

This great painter was born at Vercelli, in Piedmont, in 1473. In his 13th year he was placed with a local painter, but soon after the death of his father he went to Milan, where Leonardo da Vinci was residing. There, if not under the direct training, at least within the sphere of the powerful influence of the great master, young Bazzi studied for two or three years. In 1526 is the date of the frescoes which fill the chapel of Saint Catherine of Siena, in St. Domenico. Here, the group of the Saint supported by two attendant nuns when, swooning, she receives the holy stigmata, is a masterpiece of unaffected grace and pathos. The first scene of the series depicting the swooning of St. Catherine is well realized and finely painted. Artists and physiologists have united in praising the figure of the fainting Saint Catherine. Outside the works of Michel Angelo and of the great Venetians, there are few figures more finely modelled in the whole range of Italian art. Bazzi was a friend of Raphael and his portrait appears beside Raphael's in the latter's famous work, the School of Athens. Bazzi died in 1549.

No. **352**—THE BLESSED VIRGIN AND INFANT JESUS AND SAINTS
on panel (tondo)

VARGAS [Luis de], 1502-1568.

He was one of the most eminent painters of Spain of the 16th century, and was born in Seville in 1502. After acquiring the rudimentary elements of art practice he went to Rome to study the works of the great masters, and lived there for 28 years. Soon after his return to Spain he painted a remarkable picture of the same subject as the one in this collection, " Christ bearing his cross ", called " La Calle de la Amargura " (the street of bitterness), which he painted in 1563-8. Criminals going to execution were allowed to stop before this picture to perform their devotions. Luis Vargas was, it is interesting to note, mild, benevolent and charitable, suffering with patience the attacks and injuries of his rivals. He led the life of an anchorite, and at his death there were found in his chamber hairshirts, scourges, and other instruments of mortification. The characteristics of Vargas' works are coincident with the traits of the best Italians.

No. 6.—THE MEETING OF OUR LORD WITH ST. VERONICA.

In the centre of the painting the majestic life-size figure of Our Lord is represented in the act of bearing His cross to Calvary. On the right is the figure of Saint Veronica kneeling and looking into the face of the Saviour imploringly while she holds a handkerchief by both hands before Him, upon which became impressed miraculously the image of the Holy Face On the left in background, follows the Blessed Mother of Jesus bent in grief and with clasped hands. Next to her, to the right, is St. John, while a soldier is calling out and another is sounding a trumpet On the right is the figure of Simon the Cyrenean. This magnificent work was evidently painted for an altar, and portrays the deepest eloquence and sublimity in the profound solemnity of repressed grief and the sentiment of unearthly peace expressed upon the features of our Lord.

On canvas, 6 feet x 5 feet.

BALEN, [Hendrick Van], 1560-1638.

He was born at Antwerp, in Belgium, in 1560. He was first instructed by Adam Van Noort, who also instructed Rubens. On leaving him he went to Italy and studied there some years and painted several pictures which were greatly admired. Van Dyck was a pupil of his and sometimes he painted in conjunction with Snyders and Jan Breughel. He painted also large altar pieces.

No. 17.—THE STONING OF SAINT STEPHEN.

In the midst of a landscape with trees and buildings the tragedy is represented. The dramatic posture of the Saint who is kneeling, robed in a crimson

dalmatic with clasped hands and face inclined towards heaven is superbly rendered. He sees the Eternal Father and Son in glory, whilst behind him stands an unclothed frenzied figure holding aloft in both hands a huge stone, with which to crush the Saint. Others are scrambling for stones to aid in the murderous tragedy. In contrast, on the other side stands a stately figure, probably meant to represent Saul, with his back to the spectators, pointing out the crime to a mother and child and a group of scribes who are horrified. On contemplating this work one recalls the fine lines of Tennyson, where he says of St. Stephen :

" He heeded not reviling tones,
Nor sold his heart to idle moans.
Tho' cursed and scorned and bruised with stones.

But looking upward, full of grace,
He pray'd, and from a happy place
God's glory smote him on the face."

On canvas, 32½ inches high x 25 inches wide.

ALBANO [Francesco], 1578-1660.

He was born at Bologna, in Italy, in 1578. He showed an early inclination for art when quite a child and at thirteen years of age he was placed with Denis Calvert, whose academy was then in high repute. There he became the friend and fellow student of Guido, who shortly afterwards went over to the Carracci, to be followed by Albano. Subsequently they both went to Rome, where they improved their art and became engaged on important works. Albano had a large family and delighted in painting his children in his pictures. He died in Bologna, in 1660, in the presence of his pupils—with his brush in hand.

No. **4.**—RELIGION AND TIME (an allegory).

This superb composition represents Religion in the form of a beautiful woman descending upon the clouds in the act of loosening the chains which bound the figure of Time to the Earth Religion is robed in white with a mantle of olive green In the left hand she holds a *flame*, and in the right she holds emblematic chains On the left an Angelino holds the cross, and on the right another holds a scrool, on which is inscribed " Div Tvrnitas a Religione " Below is the figure of Time, winged, with the emblem of the scythe and hour-glass at his side On the left are two lovely children, one of whom holds before Time a lens The mountain landscape represents the hilly country always seen in Albano's beautiful works

On canvas, 66 inches high x 36 inches wide.

No. **103.**—THE ECSTACY OF SAINT MARY MAGDALENE.

Seated in a cave-cell before a silver crucifix which rests upon a book ; behind is another book with some silver vessels She rests her head upon her right hand and in her left she holds a skull and a scourge As she looks up,

weeping, she beholds an angel pointing heavenwards Through an opening in the rock is seen a glimpse of the distant mountains and the setting sun

On canvas, 13¼ inches high x 10 inches wide.

No. **504.**—

The small painting representing the "Enfant Jesu" contemplating the cross with the emblems of Death and Time is a fine work by Albano This work is owned by Monsignor Laflamme

BRIL [Paul], 1556-1626.

The younger brother of Matthys Bril, was born at Antwerp. He was first instructed in painting by Damiaen Ortelmans, and was himself employed in painting the tops of harpsichords, which were generally ornamented in designs and subjects. The fame which his brother acquired in Italy, inspired him with the emulation of equalling him in reputation. So he followed him to Italy. For some time he assisted his brother in his works at the Vatican and upon his death, he was engaged in some considerable works in the Sixtine Chapel, in Santa Maria Maggiore, and in the Scala Santa in San Giovanni in Laterano. He was also patronized by Pope Clement VIII, by whose direction he painted his prodigious work in the Sala Clementina, a landscape of grand scenery, sixty-eight feet wide, in which he introduced the subject of St. Clement with an anchor fastened to his neck, to be thrown into the sea. Annibale Carracci occasionally embellished his pictures with figures. Bril died at Rome, 1626.

No. **273.**—SAINT RAPHAEL AND TOBIAS, or Tobias and the Angel.

In a beautifully wooded landscape with mountains in the distance, is depicted Tobias leading the Angel Raphael across a pool. On the opposite side of the stream are goatherds with their flocks. Overhead a summer sky. The painting of trees and foliage is very distinctive of Paul Bril's manner.

On copper, 24½ inches wide x 17¼ inches high.

Tobias was sent on a mission by his father, who was blind, and, like Job, in misery and poverty but yet faithful and trusting implicitly in God. The prayers of Tobias on behalf of his fallen house were heard, and Raphael, one of the angels that present the prayers of the saints before God, was sent in the form of a young man to conduct him on his journey. Thus aided Tobias is successful and obtains a gift from the angel by means of which he cures the blindness of his father and conquers the evil one.

No. **288.**—THE RETURN FROM EGYPT.

In a landscape beautifully wooded, in the middle distance of which is a river with mountains forming the background. The Holy Family are represented

walking through the wood on the left. Figures are seen in the fields beyond and a castle in the distance. Overhead is a summer sky.
On copper 24½ in. w. x 17¼ in. h.
Nos. 273 and 288 are pendants.

No. **331.**—THE DELUGE.

CHAMPAIGNE [Philippe de], 1602-1674.

A celebrated painter of historical and sacred subjects and portraits, born at Brussels in 1602. Though a native of Brabant, he is generally considered as belonging to the French School. He studied under Bouillon, Michel Bourdeaux, and Fouquière, but went to Paris at the age of nineteen, where he placed himself under the direction of L'Allemand. Shortly afterwards he was employed by Du Chesne, the royal painter, to work at the Luxembourg in concert with Nicolas Poussin. He was one of the first members of the Academy of which he was Professor and Rector. He died in Paris in 1674. His likenesses are distinguished by a fine, noble, and life-like execution, vivid appreciation of the natural.

No. **87.**—ELIAS THROWING HIS MANTLE TO ELISHA.

The incident is represented in a magnificent landscape where a river running through huge rocks, falls into a beautiful cascade as it emanates from the mountains in the distance. In the foreground is the majestic form of Elisha, smitten in transport as he kneels on one knee almost turned from the spectator; with his hands thrown out to catch the mantle, that Elijah has thrown to him, as he rides clothed in scarlet through the heavens in a chariot drawn by two white steeds. Upon the ground before him is his staff and water-bottle and scrip.
On canvas, 63 inches high x 51 inches wide.

Elijah the prophet, during the reign of Ahab, King of Israel, rebuked the idolatry prevailing in Israel and Judah, and at last, by his miracles, succeeded in abolishing it. He did not die but ascended to Heaven in a fiery chariot. The narrative is related in the book of Kings. The "mantle of Elijah fell upon Elisha," who followed in his steps.

CORREGGIO, il [called Antonio Allegri]. 1494-1534.

This famous Italian painter was born at Correggio, and at an early age developed distinct inclinations towards art. He studied the works of the great Andrea Mantegna when he went to Mantua, and it is thought he also studied the works of the Milanese school. After painting several Altar-pieces he received a commission from the Lady Abbess of the Convent of San Paolo, in Parma, to decorate her nunnery with paintings. He accord-

ingly went to Parma and accomplished that lovely series of decorative paintings of mythological subjects that are now reckoned among his most beautiful works, although they remained unknown for two centuries. On his return to Correggio he married Girolama Francesca in 1519, and from the time he was called to Parma he kept up continual intercourse with that city and he went to reside there after a time with his family. At this time he chiefly painted small cabinet works, such as the Madonna della Cesta now in London, and the Madonna del Coniglio, now at Naples. He died at Correggio in 1534. The secret of Correggio's fascinating art lies in his consummate power of modelling and scumbling and gift of marvellous mysteries of chiarascuro. In this he made light and shadow and beams and vibrations express thought and feeling and always enveloped his works in a deep mystery of poetry.

No. **256.**—HEAD OF AN ANGEL.

This painting was almost totally repainted, only the arm and hand could be seen in its original state, and judging from these the handwork or handling and the peculiar porosity of the paint, as well as the colour being peculiar to him. Now it is divested of the sad repaintings a true work of Correggio has been revealed. The canvas it is painted on is old Italian and just such as the painter used with every indication of the right age.

On canvas, 16 inches high x 15 inches wide.

No. **256*a*.**—A PAINTING OF THE BLESSED VIRGIN AND CHILD JESUS.

Found between the painting by Mignard No. 39, and its backlining, evidently hidden with some secret purpose. The various evidences point to the work being by Correggio. This painting will be restored later.

CORTONA [Pietro da, proper name **Pietro Berrettini].**
1596-1669.

He was born at Cortona (hence his titular name). He was first instructed by his uncle Filippo Berrettini, and afterwards by Andrea Commodi, whom he accompanied to Florence, and then entered the studio of Baccio Ciarpi, where he devoted himself to the study of the antique and the works of Raphael, and Michel Angelo. He resided many years in Rome. He was invited to Florence by the Grand Duke Ferdinand II, to paint the salon and four apartments in the Palazo Pitti, where he painted the "Clemency of Alexander to the Family of Darius," and many other classical subjects as well as of history. His figures

are well grouped and have always a grace and loveliness that is most charming. He died at Rome in 1669.

No. **2.**—THE MARTYRDOM OF SAINT CATHERINE.

In a composition of many figures, Saint Catherine is represented wearing a grey robe, suffering the tortures of her martyrdom upon the wheels. Looking upwards with a halo around her head, she sees the Saviour appear in golden glory and clouds, surrounded with angels, while one is about to place a crown upon her head, which he holds in his hands with a palm branch. A Roman soldier is about to draw his sword, while several others are fleeing terror-stricken. This work is admirably coloured, and composed with great freedom and breadth of execution.

On canvas, 61 inches high x 45 inches wide.

No. **38.**—ADORATION OF THE MAGI.

The scene is depicted without the ruins of some architecture. The Blessed Virgin, who is clad in a pink robe, over which is a blue mantle, has just risen from a stone bench and holds the Holy Infant in her arms, to present Him to the three Magis who have come laden with costly presents. St. Joseph on the left contemplates the adoring Magis.

On canvas, 45 inches wide x 33½ inches high.

POUSSIN [Nicolas], 1594-1665.

This celebrated French painter was born at Villers, Normandy, in 1594. He first received instructions from a painter named Quentin Varin, which consisted of painting in distemper and also in oil painting. But as he desired more instruction he left home secretly and went to Paris unaided by any friend and with the slenderest resources. In Paris he continued his art training under Ferdinand Elle, a Fleming, and after under L'Allemand de Lorraine, but his progress was largely due to his study of Marc Antonio's engravings after Raphael and Guilio Romano. After Varin's adventure, he determined to visit Rome and started to reach that city, but could only get as far as Florence, when he was compelled to turn back. Settling again in Paris he formed an acquaintance with Philippe de Champaigne. When he reached Rome he made a course of study of the classic remains around him and so continued all his life which rendered him the best interpreter of antiquity among the painters of the country. Raphael exercised great influence over him, but he also received substantial profit from working in the studio of Domenichino.

No. **182.**—GOD THE CREATOR.

The original sketch for the large work in the Chapel of the Seminary.

The form of the Creator is represented in the clouds surrounded by angels. Fine breadth of handling distinguishes this work.

On canvas, 21½ inches high x 21½ inches wide.

No. **500.**—THE CRUCIFIXION.

Certainly one of the most interesting as well as the most valuable works in the exhibit is " The Crucifixion " painted by the great French painter Nicholas Poussin. This very beautiful work was lately discovered in one of the vaults of the Archbishop's Palace, and submitted to Mr. Carter for examination. He immediately identified it as a superb work by Poussin. It was in a very dilapidated condition and the photograph taken from it immediately it was turned into the studio before its restoration and relining upon new canvas, hangs near the restored work.

Sir Joshua Reynolds bestowed the highest enconiums upon Poussin comparing him to the immortal Raphael.—There are several other works in the Laval and Seminary collections, among which are notably.

No. **137.**—THE ASSUMPTION OF THE B V M.

No. **232.**—THE ASCENSION OF OUR LORD, AND OTHERS.

ELSHEIMER or **ELZHEIMER (Adam),** 1574-1620.

A German painter, probably born at Frankfort in 1574. But the dates of his career are differently reported. He was the son of a tailor and at an early age placed under the care of Philipp Uffenbach, whom he soon eclipsed by his great progress. Elsheimer early went to Rome to study the works of the great masters, and his works, which were distinctly original in manner, became greatly esteemed. The extreme patience and labour with which he finished his pictures was such, that the prices he received for them " never sufficiently repaid him for the time spent upon them." As it was he was cast into prison, although a man of irreproachable habits and this preyed upon his mind. He died at Rome in 1620. His works are found in the best galleries—and are generally on panel or copper.

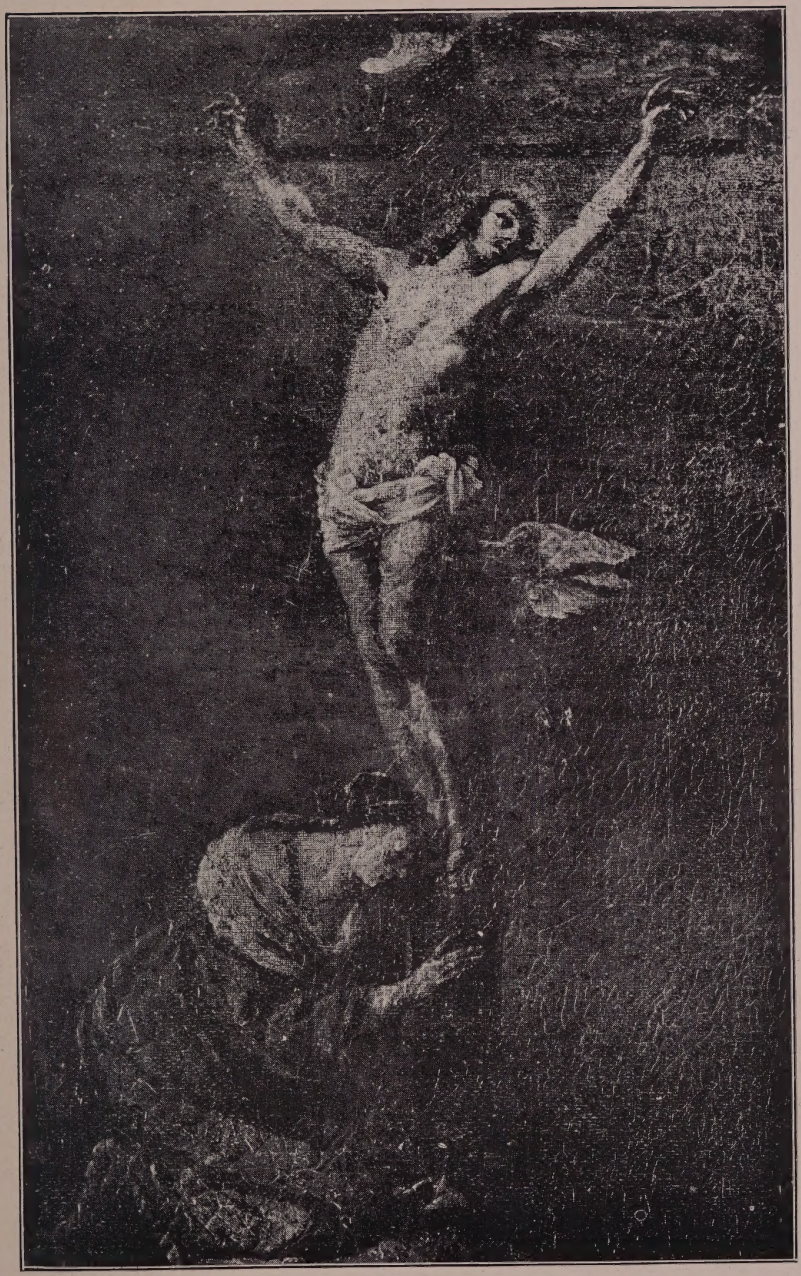
No. **88.**—ST. JEROME STUDYING THE SCRIPTURES.

The Saint is represented seated on the ground against an embankment, scrutinizing a large parchment. A red mantle is thrown across his shoulders and loins. In the foreground is a skull and by his side reclines his lion ; several books and some foliage ; a blue sky and a glimpse of the sea in the distance form the background. This phase is very rare and shows how Elsheimer's work presaged Rembrandt in its great freedom and breadth of handling combined with its richness in colour and fine impasto.

On panel, 19 inches wide x 13¾ inches high.

Signed in right hand top corner.

LE CRUCIFIEMENT



[Nicolas Poussin]

THE CRUCIFIXION

No. **330**.—HOLY FAMILY, (The Repose in Egypt).

One of the most, if not the most, treasured and precious belongings of the Quebec Seminary is the celebrated altar-piece representing the " Holy Family." (The Repose in Egypt). The history of this sacred work is exceedingly interesting, and it is particularly dear to the Seminary because it was, that when the war with France and England resulted in the cession of Canada to the British. " Les Missions étrangères de Paris " had this beautiful work painted expressly for the Quebec Seminary and sent over to Quebec as a token of their undying love and devotion during their brethren's time of trial to show that they had not forgotten them. The great painter Van Loo, then the most celebrated painter in France, was engaged to paint the picture. It represents the " Repose in Egyut of the Holy Family," a remarkable composition of wonderful beauty. Van Loo studied in Italy and upon his return to France was made President of the Academy and was regarded as the head of the profession ; besides, he enjoyed the distinction of the royal patronage. Upon its arrival in Quebec this splendid work became the altar-piece of the Seminary Chapel, where it remained until the disastrous fire which destroyed that sacred edifice some eighteen years ago when fourteen priceless paintings were burned, excepting two, namely, this famous altar-piece and another very beautiful work of great value and representing " The Vision of Saint Anthony," No. 329, painted by Parrocel. Both of these were badly burned and blistered, and so discolored as to be almost totaly unrecognizable. The altar-piece by Van Loo was also badly torn and had a large hole burned in it. Both these paintings were thought to be irreparably damaged, but when Mr. Purves Carter was here last year preparing the new catalogue, he was asked if anything possible could be done to save these historical works. After examining them he expressed the opinion that it would be possible to restore them, badly as they were damaged. The University authorities expressed their great desire to rescue these works from their dilapidated condition and oblivion, and at the first opportunity the artist repaired to Quebec to make good his word and to carry out the difficult task.

The great trouble that confronted him was the charred condition of the paintings, (especially that of the Holy Family), which made it utterly impossible to move them with the hands for relining them on a new canvas, which was the only possible way to save them. The first thing to be done was to take off inch by inch the old back lining which had been put on before the painting left France. This ultimately accomplished, and the large hole bridged, the question now was how to move the picture, in its charred condition, to place it on the new canvas. The difficulty was overcome by the artist making two canvas frames of the same size and getting the picture between them sandwich-like, so that it could be turned up and down. When the new canvas was ready with a wet preparation spread upon it, which was to fasten the back of the altar-piece, it could then be slid off the large stretching frame on to the new canvas without touching it with the hands, and afterwards pressed with heavy hot irons and made perfectly flat and smooth and ready for the next step in its restoration, which was the cleaning of it. When this was reached a new difficulty arose, as the paintings had accumulated the smoke and grease from the alter candles of some hundred and fifty years. This had been varnished from time to time and was now baked by the intense heat from the fire, and formed a thick dense layer of black bituminous matter which entirely concealed the painting. To remove this it required continually dampening with preparations, and careful scraping—the scrapings resembling so much pitch. Gradually the beautiful work began to come to life again and with patient and watchful labor all the colors were brought out in their pristine charm, so that at last, after great and ceaseless toil, the painting has assumed, as near as age will permit, its original state, and truly a work of the very greatest beauty and

poetry. The composition is magnificent. The group of the " Sainte Famille " is entirely lighted by the light emanating from the Divine Child Jesus as He reposes in ecstacy on the arm of the Blessed Virgin and receives the light of the Holy Spirit and the Eternal Father and the Angelic Host.

No. **329.**—VISION OF SAINT ANTHONY.

The second painting that was miraculously saved from the fire was tha of the " Vision of St. Anthony," by the celebrated French artist, Pierre Parrocel. This painter was born in 1664 and died in 1739. He was the nephew of Joseph and son of Louis Parrocel, and was born at Avignon and died at Paris. He was first instructed by his uncle and afterwards entered the school of Carlo Maratta at Rome and became a member of the Academy there. The Infant Jesus and the Blessed Virgin are represented appearing to the saint, who is kneeling amid a beautiful landscape. The figures are life size. Two angels hover above. The Infant Jesus clasps the saint around the neck with his arms. This painting was practically invisible and badly blistered before its restoration, and when it was relined and about to be cleaned, it was found to have been, at some period totally repainted with gross red paint, which had to be removed to get at the original. When this was done in the presence of Monseigneur Laflamme, the original painting in all its most superb beauty came to light as perfect and fine as when first painted, but still needing, of course, some very careful work in restoring the damaged portions. When the two foregoing paintings are framed, and after their exhibition they will be finally installed in the Seminary Chapel, where it is hoped they will be secure and preserved for an indefinite future.

RENI (Guido).

No. **326.**—THE PURIFICATION.

Among other extremely rare and valuable works lately discovered at the Laval University, and which are being restored by Mr. Purves Carter, is a superb work painted on copper and representing " The Purification." It is painted by the celebrated Italian master Guido Reni. In his earlier life he painted his most precious works often upon this metal and many of these are his very choicest, as they are most prized. The subject is represented in a composition of many figures, in the centre of which seated upon a dais, the Blessed Virgin nurses the Divine Infant. She is surrounded by St. Elizabeth, Ste. Anne, St. Simeon, St. Joseph and other saints and high priests. In the back ground is a temple and architectural buildings. The colouring is wonderfully pure and fine and well preserved, although the work had blistered greatly and required careful treatment. The well known painting of the " Coronation of the Blessed Virgin," in the British National Gallery in London is of the same period of this master's work.

No. **297.**—THE B. V. M. AND INFANT SAVIOUR ON CLOUDS.

The Blessed Virgin holding the Infant Saviour is seen resting upon clouds surrounded by angels. Below are a number of Saints, kneeling and standing in adoration.

On canvas, 25 inches high x 15 inches wide.

ROSA, (Salvator), 1615-1673.

No. **342.**—ECSTACY OF SAINT MARTIN.

In the foreground of a mountainous landscape, the Saint is represented seated under the influence of Divine Inspiration. He wears a breast plate,

SAINT PIERRE MARCHANT SUR LES FLOTS

CHRIST'S CALL TO PETER

[Salvator Rosa]

and helmet and a red cloak thrown loosely about him. In his left hand he holds his rosary. On the ground before him, is an open book, a skull and a crown. A slight shelter from the elements is behind him supported on trees. In the distance on right footmen and horsemen, bearing a white banner are passing away.

On canvas, 4 feet 7 inches wide x 3 feet 1 inch high.

Note.—This work is one of the best examples of Salvator Rosa.

No **275.**—SAINT SEBASTIAN

Upon the ground, bound to a tree and lying upon a red cloth which partly covers his nude body, the saint with several arrows piercing his breast lies apparently lifeless. A shield and helmet are on the ground. In the distance a mountain and glimpses of sky.

On canvas, 26½ inches high x 20¾ inches wide.

St. Sebastian, martyr, was born at Narbonne, and lived during the reigns of Diocletian and Maximiam during the end of the 3rd century. He served the Christians and was ordered by the Emperor Diocletian to be arrested and brought before him and he was condemned to be shot to death and was left for dead pierced with arrows. Being found by a faithful disciple he was tended and recovered from his wounds. Then he presented himself before the Emperor and reproached him for his cruelty and was ordered to be beaten to death and his body cast into the sewers.

No. **247.**—SAINT MARY MAGDALENE.

In a mountainous landscape through which runs a river and a bridge with cross upon it. On the right the Magdalene worships before a crucifix on the left two monks carry sacks. Ruins in which he was fishing and hurries through the water to the shores at the command of the Master. Ruins in the distance.

On canvas, 44 inches wide x 18½ inches high.

No. **263.**—ITALIAN LANDSCAPE.

A mountainous landscape, with ruins in the foreground with figures ; a man is swimming in the sea to the shore. Several boats in middle distance.

On canvas, 34 inches wide x 37 inches high.

No. **359.**—OUR LORD CALLING ST. PETER.

What will prove a great attraction to the general public and artists alike, is the wonderful work which has lately been discovered representing Our Lord calling St. Peter, who leaves a boat in which he was fishing and hurries through the water to the shores at the command of the Master.

It is an important work of large dimensions and it is painted in the finest style by that romantic and tragic master, Salvator Rosa, and is the most important of several the University is fortunate in possessing. It had suffered by the water during the fire which took place some years ago in the roof of the Seminary, and was badly blistered. The difficult process of relining on new canvas has renewed the lease of its life for an indefinite future, and the cleaning and repairing has revealed its wonderful beauties and magnificent colouring which dirt and discoloured varnish had hidden for ages until only its ghost could be seen.

" What is most to be admired in the works of Salvator Rosa," says Sir Joshua Reynolds, " is the perfect correspondence which he observed between the subjects which he chose and his manner of treating them. Everything is of a piece ; his rocks, trees, sky, even to his handling, have the same rude and wild character which animates his figures." He was also a poet and musician.

LUINI (Bernardino).

No. **86.**—' ECCE HOMO."

The superb " Ecce Homo " is a work of sublime pathos by *Bernardino Luini.* It is rendered with the most consummate skill the painters' art is capable of, and is painted on a very old Italian canvas, over 400 years old, and must be either the original " projet " for the great fresco at Sarrano, near Milan or a subsequent version by the great artist of the same subject. A similar work, only larger, was in the famous Henry Doetsch collection, London.

My God, my Saviour, when I see thee wearing
Upon Thy bleeding brow the crown of thorn,
Shall I for pleasure live, or shrink from bearing
Whate'er my lot may be of pain or scorn ?
O victim of Thy love ! O pangs most healing !
O saving Death ! O wounds that I adore !
O shame most glorious ! Christ, before Thee kneeling
I pray Thee keep me Thine for evermore. (Tr. CASWALL.)

MEMMI (Simoni). Sienese school, 1283-1350.

A contemporary of Giotto's and like him one of the earliest christian painters. His art is characterized by a child-like simplicity, and a sweetness and charm of utter guilessness and rare beauty of colour, not found in later painters. These early painters worked in tempera upon a prepared stucco ground—generally on panels—and often upon canvas stretched on panel. They also used gold for their backgrounds, and halos which gave them a rich and mystic atmosphere.

No. **148.**—SALVATOR MUNDI

Life-size portrait bust of Our Lord represented front view, looking at the spectator. He is depicted with long hair and wearing a green robe, embroidered with a rich gold ornamental collar, and over which is a greenish loose mantle. A halo of gold surrounds His Head.

On panel—in its ancient gothic frame.

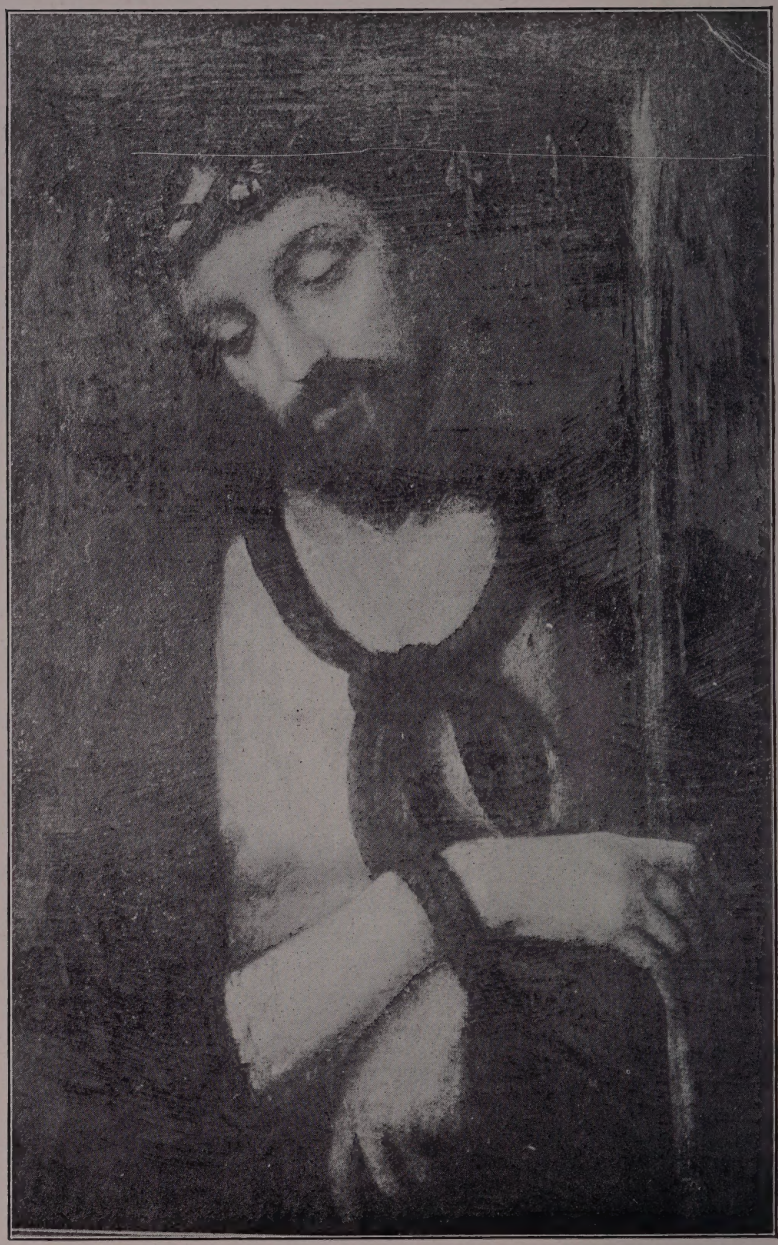
MAZZUOLA, (Francesco) 1504-1540.

No. **165.**—ST. JEROME.

A rare work of great interest coming from the final period of the Italian zenith in art, is the fine work, life-size, representing St. Jerome, and painted by another painter whom Sir Joshua Reynolds particularly extolled, namely, Parmegiano, whose proper name was Francesco Mazzuola. Born 1504 and died 1540.

In his general laudation of Parmegiano's works, Sir Joshua Reynolds finally remarks : " When we consider that Michel Angelo was the great archetype to whom Parmegiano was indebted for that grandeur which we find in his works, and from whom all his contemporaries and successors have derived whatever they have possessed of the dignified and the majestic ; that he was the bright luminary, from whom painting had borrowed a new lustre ; that under his hand it assumed

ECCE HOMO



[BERNARDINO LUINI]

SALVATOR MUNDI

[Simone Memmi]

a new appearance, and became another and superior art, I may be excused if I take this opportunity—as I have hitherto taken every occasion, to turn your attention to this exalted founder and father of Western Art, of which he was not only the inventor, but which by the divine energy of his own mind, he carried at once to its highest point of possible perfection."

SCHIDONE [Bartolommeo], 1560-1616.

This eminent painter was born at Modena in 1560. Although he is generally allowed to have been brought up under the Carracci, his works resemble them but little. He rather appears to have formed his style on that of Raphael in his later mood, and Correggio. Though his colouring is generally of a very much darker scheme, it is generally rich and sparkling.

His works are extremely rare, in consequence, it is said, of his propensity for gambiing, in which he wasted his substance and time, and which hastsened his decease through losses and grief. He died in 1616.

No. **281.**—THE HOLY FAMILY.

Life-size figures representing the Blessed Virgin nursing the Infant Saviour with St. Joseph leaning on a book. This magnificent work is a fine example of the painter's art.

On canvas, 35 inches high, x 32 inches wide.

No. **298.**—THE BIRTH OF THE BLESSED VIRGIN.

In a chamber is seated a nurse with the child Mary upon her knee. Other women beautifully attired and variously occupied are present. In the rear seen the figure of Anna, the Child's mother, lying in bed attended by a nurse.

On canvas, 38 inches wide x 29 inches high.

SCHALKEN (Godfried), 1643-1706.

This celebrated Dutch painter was born at Dordrecht, in 1643. His father was the rector of the college, and when he noted his artistic propensities he placed him in the studio of Samuel Hoogstraten, and after studying under him for some time he went to Gerard Dow under whom he acquired that delicacy of finish as well as the skill of light and shade for which he is famous. He made a reputation for painting small domestic interiors by candle light and later aspired to emulate Rembrandt, whose influence he felt. Schalken stands alone as a "candle light painter," and nothing can be finer in that line of art than his exquisitely finished works, which are characterized by a wonderful mellowness and warm golden fusion.

No. **145.**—SAINT JEROME STUDYING THE SCRIPTURES.

In the solitude of his cell, the artist who delighted in candle-light effects, has represented the Saint studying manuscripts by the light of a shaded candle which reveals upon the wall a Crucifix. On the table are many accessories, including a scull and an hour glass, whilst, at the side of the Saint, is his faithful lion. Through an open space in the upper right hand corner may be seen an evening effect of sky

On canvas, 34½ inches high x 28 inches wide.
(Not relined or cleaned).

No. **146.**—ST. PETER IN PRISON.

The saint is represented in his cell with an open book before him in the act of prayer and meditation. His face is turned upwards in supplication. An hour glass is before him, with his emblematic keys. A hanging lamp illumines his face and creates a fine effect of chiaroscuro.

On canvas, 34½ inches high x 28 inches wide.
Pendant to No. 145, relined and restored.

DAVID (Lodovico Antonio), 1648.

Who was born at Lugano in 1648. After studying for some time at Milan, under the Cavalieri Cairo, and Ercole Procaccini, he went to Bologna, where he entered the school of Carlo Cignani.

No. **31.**—ST. MARY MAGDELENE.

Life-sized figure, front view, with head turned upwards to the left, with an expression of anguish on her face. Her fair hair falls upon her shoulders and she wears a white garment, and holds a wooden cross in her hand.

On canvas, 23 inches high x 19 inches wide.

PIERRE MIGNARD, 1610-1695.

A celebrated French historical and portrait painter, born at Troyes in 1610. He travelled to Italy and painted many portraits, including three successive Popes, namely: Urban VIII, Innocent X, and Alexander VII. He painted many works representing the Blessed Virgin and Child, in which he introduced his wife's features, and such works were called "Mignardes." He was patronized by royalty. He returned to Paris and died there after achieving great fame.

No. **39.**—ANGELS ADORING THE INFANT JESUS,

NOTE.—It was during the process of relining this painting that in taking off the old backlining, Mr. Carter found concealed between the lining and the painting itself, another painting, representing the Blessed Virgin with the Infant Jesus in her arms; and which is exhibited side by side with the painting now restored. The discovered painting will be restored later on.

SCHIAVONE [Andrea Meldolla], 1522-1582.

He was called Il Schiavone, and was born at Sebenico, in Dalmatia, in 1522. He painted portraits, history and sacred subjects as well as decorative compositions, in a style which bears strong resemblance to Titian, Tintoretto and Giorgione. It is stated that Titian rescued him from obscurity and put him in the way to reach the success of his later years. He was a good colourist and his handling and expression placed him high in the Venetian School. His works are in the Royal Palace at Hampton Court, and other collections in England, the galleries of Paris, Berlin, and elsewhere.

No. **242**.—BLESSED VIRGIN AND SAVIOUR WITH THE INFANT ST. JOHN.

This charming work on panel representing the " Blessed Virgin and Infant Saviour with the Infant Saint John " was so black that it was referred to as the " Coloured Madonna." Now it is cleaned and its great beauties brought to light, its fine qualities may be enjoyed by the student of art. It has been identified by Mr. Carter as an original work by Andrea Schiavone. The work is very rich in colouring and betrays the best traditions of the great Venetian school.

RIBERA [Jose], 1588-1656.

Generally called Spagnoletto, (the little Spaniard). Was born in Spain at Xativa, near Valencia, in 1588. His passion for art induced him to prefer the school of Francisco Ribalta to the University. He went when still a youth to Italy, and in spite of extreme poverty prosecuted his studies as a painter with untiring energy, though sometimes depending entirely for support on the precarious charity of his fellow students at Rome. He married a wealthy lady and was successful, and entertained Velesquez when he visited Naples.

No. **176.**—ST. JOSEPH CARRYING THE INFANT JESUS.

Canvas, 29 in. x 22.

SALVI [Giovanni Battista], 1605-1685.

Called Sassoferato, from his birthplace. Born in 1605. The son of a painter. He is usually classed as a follower of Carracci and is said to have been influenced by Domenichino at Naples. At Rome, where he passed the greater part of his life, he produced a great number of works, one of the best being the

altar-piece for the Dominicans of Sta Sabina on the Aventine representing the Madonna del Rosario with S. S. Catherine and Domenic. This picture was stolen in 1901, but was recovered and restored to its place.

No. **501.**—" MATER DOLOROSA."

Turned to the right wearing a yellowish brown scarf over her head, a crimson garment with a blue mantle over it. Hands clasped in prayer. Lent by Hon. John Sharples.

SCHOREL or SCOREL [Jan van), 1495-1562.

This eminent painter was born at Scorel, a small town near Alkmaar, in 1495. At the age of fourteen he was placed under Cornelius Willems, in Haarlem. In 1512 he went to Amsterdam, where he became a disciple of James Cornelisz. The reputation of Jan Gossart called Mabuse, who was in the service of Philip of Burgundy, induced Scorel to visit Utrecht. Afterwards he went to Venice where he joined a number of people assembled for a pilgrimage. On his arrival at Jerusalem he became acquainted with the superior of the monastery of Sion, by whom he was shown the most interesting sites in the city and vicinity, of which he made accurate drawings. Afterwards he returned to Venice and Rome, where he was employed by Pope Adrian VI, who was a native of Utrecht. He painted a whole length portrait of His Holiness, and this was sent to the College of Louvain, which had been founded by that pontiff. After the Pope's death in 1523, Scorel returned to Utrecht and lived with Herman van Lochorst, dean of the Minister, and painted one of his best pictures, " Christ entering into Jerusalem," which was placed in a chapel of the Cathedral. In 1524, he was ordained and was the first Vicar of St. Johns, and Canon of St. Mary's. He died at Utrecht in 1562.

No. **169.**—" ECCE HOMO."

The figure of Our Lord is represented on the right stripped of his raiment and seated on a bare stone crowned with thorns. He is looking upwards in in the act of prayer. Over his loins is a white cloth. Two figures are seen standing below. The background is composed of Roman architectural ruins. Inscribed on the plinth of the pedestal in base is ECCE HOMO. This remarkable early Flemish work is a fine specimen of the final period of Early Flemish or Renaissance, viz., contemporary with Albert Durer. The exquisite drawing and intelligent modelling is so fine in the figure of our Saviour as to leave no trace of labour or effort. The other figures are equally strongly and finely

LE SOUPER A EMMAUS THE SUPPER AT EMMAUS

[Luca Signorelli]

PORTRAITS DE LUCA SIGNORELLI ET DE FRA BEATO ANGELICO

[SIGNORELLI]

PORTRAITS OF LUCA SIGNORELLI AND FRA BEATO ANGELICO

rendered, and the buildings are touched with delicacy, and all possess that rare finish and polish only found in the great masters of this period.

On panel, 16½ inches high x 10⅓ inches wide.

LE BRUN [Charles], 1619-1690.

The celebrated French historical painter. He was born in Paris in 1619. He was first instructed by his father, who was a sculptor, and by a painter named Perrier. At the age of eleven he was placed by Chancellor Séguier in the studio of Vouet and he ever proved a constant friend to the aspiring young artist. He attracted the notice of Poussin and in 1642 accompanied him to Italy. He was received by the Barbarini and presented to Pope Urban VIII. He stayed and worked in Rome four years and studed the antique. He was introduced by Mazarin to Louis XIV, and through the King's patronage became the head of the French school. He was first director of the famous Gobelin tapestry manufactory. He died in 1690. In the history of French art he holds an important place from the unlimited sway which he exercised for so long a period.

No. **350.**—TWO " ANGELS."

On canvas, 4 feet 6 inches wide x 3 feet 9 inches high.

ROMANELLI. 1610-1662.

Romanelli (Giovanni Francesco). Born at Viterbo, Italy in 1610. He was taken under the protection of Cardinal Barberini, who placed him in the school of Pietro da Cortona. His indefatigable application to study, combined with his natural aptitude made him one of the promising young masters in Rome. He was left to finish some works his master had commenced in the Barberini Palace. He was subsequently employed to decorate apartments in the Palais Mazarin and the Louvre. He returned to Rome and died there in 1662. His works are to be found at Hampton Court Palace, Munich, Paris, and many other cities.

No. **11.**—THE DAUGHTERS OF JETHRO.

In a glorious landscape through which flows a river and in the background of which are mountains, are depicted the daughters of Jethro, six in number grouped together and evincing anxiety to direct Moses' attention, who is watering a flock of sheep, to a group of fleeing men. The painting is characterised by a masterly composition and fine colouring.

Canvas, 74 inches high x 61 inches wide.

This painting refers to the incident described in the Book of Exodus when Moses, happening to be one day at the well where the daughters of Jethro (a Midianitish priest) were drawing water for their flocks, had occasion to defend them against some shepherds who attempted to drive them away. Jethro, out of gratitude, gave him his daughter Zipporah in marrlage.

SIGNORELLI, (Luca), 1441-1524.

No. **520.**—THE SUPPER AT EMMANUS.

The discovery of a great masterpiece by one of the very greatest painters of the glorious Italian Renaissance, anywhere in the world, would cause surprise, as well as the deepest interest, but to find this inestimable treasure hidden and unknown here in Quebec, seems extraordinary, unless we take into consideration the important fact that at the time of the French revolution large numbers of priceless paintings were rescued from destruction in Paris from the Royal Palaces and chuches by Monsieur l'Abbe Desjardins, who was then Vicar-General of Paris and lived for some years in Quebec during the revolution. Large numbers of the very rarest religious and historical works were sent over from France and to-day, after more than a century, Quebec is found to abound in priceless marterpieces. Not only is this fact to be borne in mind, but also that long prior to the revolution and dating from the very earliest history of French colonization of Canada, old families brought over with them their family heir-looms, treasures that had been reverently handed down from generation to generation and which are still being handed down, consisting of rare paintngs, furniture, china, porcelain, books, rare enamels, clocks, jewelry and other priceless relics of antiquity. But among other rare paintings lately discovered in Quebec is a masterpiece of transcendent value and interest. The work in question represents the Supper of Our Lord at Emmaus, and is painted by no less a painter than the great and grand Italian master, Luca Signorelli, the compeer of the great artists of all time, and who made possible the advent of the divine Michelangelo himself. It is a gallery work and measures 7 feet by 6 and is painted on canvas and is in a remarkable state of preservation. In this magnificent composition Our Lord is represented seated at a table between his two disciples in the act of breaking bread at the repast. The majestic figure of the resurrected Saviour is illumined by a wonderful halo, and depicted with an expression of superhuman wisdom. The disciples on either side are portrayed in dramatic attitudes, expressing profound wonderment. The splendor of the grouping and the magnificence of the amply folded costumes are distinctly characteristic of this greatest of master's works, " soul wrapped and steeped in mind profound " ; the fine technique, the superb colouring and chiaroscuro subtle in their wonderful grasp, together with the most powerful handling, combine to produce a marvellous effect almost illusionary. Through the window, in a scene where Our Lord meets with His disciples, rendered as was customary with the great masters, to represent the subject clearly by telling the story in various ways in the same picture to impress the meaning more tellingly. This work is the property of the Honorable John Sharples, and is kindly lent by that gentleman to the present exhibition at Laval. The National Gallery of London possesses four works by Signorelli, one of which came for the Duke of Hamilton's collection, and the Louvre contains only one specimen. The following account of Luca Signorelli will be of interest in order to show how great a man as well as a painter he was.

Taken from the *Encyclopedia Britanica*, with addenda :—

One of the very greatest of the Italian Renaissance painters who ushered in the full culmination of the art under Leonardo da Vinci, Michelangelo, and

Raphael ; was born in Cortona, his full name being Luca d'Egidio di Ventura. He has also been called Luca da Cortona. The precise date of his birth is uncertain, but, as he is said to have died at the age of eighty-two, and as he was certainly alive during some part of 1524, the birth date of 1442 must be nearly correct. He belongs to the Tuscan school, associated with that of Umbria. His first impressions of art seem to be due to Perugia,—the style of Bonfigli, Fiorenzo and Pinturicchio. Lazzaro Vasari the great grand-father of Giorgio Vasari, the historian of art, was brother to Luca's mother ; he got Luca apprenticed to Piero della Francesca. In 1472 the young man was painting at Arezzo, and in 1474 at Citta di Castello. He presented to Lorenzo de Medici a picture which is probably the one named the School of Pan, discovered some years ago in Florence, and now belonging to Marquis Corsi ; it is almost the same subject which he painted also on the wall of the Petrucci palace in Siena, the principal figures being Pan himself, Olympus, Echo, a man reclining on the ground, and two listening shepherds. He executed, moreover, various saced pictures, showing a study of Botticelli and Lippo Lippi. Pope Sixtus IV commissioned Signorelli to paint some frescos, now mostly very dim, in the shrine of Loretto,—Angels, Doctors of the Church, Evengelists, Apostles, the Incredulity of Thomas, and the conversion of St. Paul.—He also executed a single fresco in the Sistine Chapel in Rome, " the Acts of Moses." In the latter year he returned to his native Cortona, which remained from this time his ordinary home. From 1497 he began some professional excursions. In Siena, in the convent of Chiusuri, he painted eight frescos, forming part of a vast series of the Life of St. Benedict ; they are at present much injured. In the palace of Pandelfo Petrucci he worked upon various classic or mythological subjects, including the School of Pan, already mentioned. From Siena he went to Orvieto, and here he produced the works which, beyond all others, stamp his greatness in art. These are the frescoes in the chapel of St. Brizio, in the cathedral, which already contained some pictures on the vaulting by Fra Angelico. The works of Signorelli represent the last days of the Mundane Dispensation, with the Pomp and the Fall of Antichrist, and the Eternal Destiny of Man, and occupy three vast lunettes, each of them a single picture. In one of them, Antichrist, after his portents and impious glories, falls headlong from the sky, crashing down into an innumerable crowd of men and women. Paradise, the Elect, and the Condemned, Hell, the Resurrection of the Dead, and the Destruction of the Reprobate follow in other compartments. To Fra Beato Angelico's ceiling, Signorelli added a section showing figures blowing trumpets, etc., and in another ceiling he depicted the Madonna, Doctors of the Church, Patriarchs, and Martyrs. There is also a great deal of subsidiary work connected with Dante, and with the poets and legends of antiquity. The daring and terrible invention of the great compositions, with their powerful treatment of the nude and of the most arduous foreshortenings, and the general mastery over complex grouping and distribution, marked a development of art which had never previously been attained. It has been said that Michelangelo felt so strongly the might of Signorelli's delineations that he borrowed, in his own last judgment, some of the figures or combinations which he found at Orvieto. The contract for Luca's work is still on record. He undertook on the 5th April, 1409, to complete the ceiling for 200 ducats, and to paint the walls for 600, along with lodging, and in every month two measures of wine and two quarters of corn. Signorelli's first stay in Orvieto lasted not more than two years. In 1502 he returned to Cortona, and painted a dead Christ, with the Marys and other figures. Two years later he was once more back in Orvieto, and completed the whole of his work in or about that time, i.e., some two years before 1506, a date famous in the history of the advance of art, when Michelangelo displayed his cartoon or Pisa.

After finishing at Orvieto, Signorelli was much in Siena. In 1507 he executed

a great altar-piece for S. Mederdo at Atcevia, in Umbria,—the Madonna and Child, with the Massacre of the Innocents and other episodes. In 1508 Pope Julius II determined to re-adorn the camere of the Vatican, and he summoned to Rome Signorelli, in company with Perugino, Pinturicchio, and Bazzi. They began operations, but were shortly all superseded to make way for Raphael, and their work was taken down. Luca now returned to Siena, living afterwards for the most part in Cortona. He continued constantly at work. In 1520 he went with one of his pictures to Arezzo. Here he saw Giorgio Vasari, aged eight, and encouraged his father to second the boy's bent for art. Vasari tells a pretty story how the well nigh octogenarian master said to him, " Imparia, parentino." (You must study, my little kinsman) and clasped a jasper round his neck as a preservative against nose-bleeding, to which the child was subject. He was partially paralytic when be began a fresco of the Baptism of Christ in the Chapel of Cardinal Passarini's palace near Cortona, which is the last picture of his that we find specified. Signorelli stood in great repute not only as a painter, but also as a citizen. He entered the magistracy of Cortona as early as 1488, and in 1524 held a leading position among the magistrates of his native place. In or about the year 1524 he died there.

Signorelli from an early age paid great attention to anatomy, carrying on his studies in burial grounds. He surpassed all his contempories in showing the structure and mechanism of the nude in immediate action ; and he even went beyond nature in experiments of this kind, trying hypothetical attitudes and combinations. His drawings in the Louvre demonstrate this and bear a close analogy to the method of Michelangelo. He aimed at power and truth through the nobility of form, and his colouring was so rich and subtle, and his chiaroscuro so fine and true to nature, that these lend to the sublimity of the subject. He had a vast influence over the painters of his own and of succeeding times, but he had no direct pupils, although he influenced even Michelangelo himself, as well as those of the time. He was a married man with a family ; one of his sons died, seemingly, through some sudden casualty, and Luca depicted the corpse with sorrowful but steady self-possession. He is described as full of kindliness and amiability, sincere, courteous, easy with his art assistants, of fine manners, living and dressing well ; indeed, according to Vasari, he always lived more like a nobleman than a painter. The Torrigiani Gallery in Florence contains a grand life-sized portrait by Signorelli of a man in a red cap and vest ; this is said to be the likeness of the painter himself, and corresponds with Vasari's observation. The pictorial reputation of Signorelli has revived and ripened very much throughout Europe in recent years and he is now considered one of the greatest masters of all time.

DOLCI, (Carlo, 1616-1680.

Born at Florence and distinguished for his fine colouring and high finish, his subjects invariably being of a devout and sacred character.

No. **512.**—OUR LORD BEARING HIS CROSS.

TINTORETTO, (School of) Venetian, 1518-1594.

No. **517.**—THE HOLY FAMILY.

Dutch School

No. **519.**—THE BLESSED VIRGIN AND INFANT JESUS.

A painting immitating an old print probably by Guido. The print is fastened to a board by Seals. A very rare and wonderful work.

General Art

RUBENS [Sir Peter Paul], 1577-1640.

Among many important works that do not come under the classification of " Religious ", is a work of the greatest interest and representing " The Fruit Garland " and lately identified as the original project by the great painter, Sir Peter Paul Rubens. In the process of relining this work recently, Mr. Carter found painted on the back of the original canvas, the date 1614. The larger work executed by pupils and touched by Rubens afterwards is in the Munich Gallery, was painted in the year 1618. Mr. Carter declares that there is no question of doubt that the Laval picture is the original by Rubens' own hand, as the work itself bears full testimony to as well as the canvas being the same as the artist habitually used and the same as Mr. Carter has found other genuine works painted upon. It was recently discovered among a number of other rare works which had been forgotten for years stowed away in a lumber room.

This famous painter was born in Westphalia on the day of Saint Peter and Paul, June 28th, 1577. His parents, Dr. John Rubens and Mary Pypeling, were natives of Antwerp. After studying four years, Rubens went to Italy and then he entered the service of the Duke of Mantua, but much of his time was spent in Venice and Rome, copying paintings for the Duke. In 1605 he was sent on a mission by the Duke to Philip III of Spain, and when at Madrid painted several portraits of the nobility. In 1620 he went to Paris by invitation of Maria de Medicis, and there received the commission for his celebrated series of pictures of the new palace of the Luxenbourg commemorating the marriage of that Princes with Henry IV of France. He was sent on a mission to Charles I, of England, by whom he was knighted in 1630. He was also knighted in the same year by Philip IV of Spain. In this year he married his second wife. Rubens himself died in 1640, and was buried with great pomp in the Church of St. Jacques at Antwerp. The pictures ascribed to Rubens are extremely numerous, numbering many thousands, but most were finished from his " projets " and sketches by his scholars, of whom the most celebrated were: Vandyke, A. Van Diepenbeck, J. Van Hoeck, T. Van Thulden, G. Zegers, Jor-

daens, Snyders and Erasmus Quellinus. As a painter of portraits he excelled almost every other master, but in the deeper mysteries of psychic manifestation, and in religious works he was far behind the ascendancy of the great Italians or Vandyke.

No **332.**—THE FRUIT GARLAND

Upon a rocky eminence in a landscape, a group of seven lovely children are carrying a huge garland or trophy of fruit composed of every variety of the choicests and most lucious kinds This fine work is the original "projet" for the larger painting in the Royal Gallery at Dresden The work is finely preserved and is painted with a large hand, though well finished The Dresden painting measures about one foot larger each way.

On canvas, 60½ inches wide x 37 inches high.

It is a well-known fact, that Rubens generally painted a "projet" for his paintings which were of smaller dimensions, and that the larger paintings made from these "projets" were made by pupils and assistants, which he afterwards retouched Bryan says " His process was to sketch out his subjects on a small scale, and have them transferred to canvas by his pupils under his own close supervision, finally completing them himself with the vigorous finishing touches which distinguish his work. There was no concealment about this co-operation In a letter to Sir Dudeley Carelton he carefully distinguishes between those which were all his own and those which were only his in part, as " Daniel among the lions " Painted from life Original by my hand ; or, " a Susannah," painted by one of my pupils, but entirely retouched by my hand " And he carefully calls attention to the fact that the retouched pieces are cheaper The great ceilling in the famous Banqueting Hall at Whitehall Palace, is composed of an elliptical panel in the centre representing the glory of James 1st, surrounded by smaller oblong panels composed of groups of children playing with wild animals, &c , and similar to the present composition in this collection These original smaller panels are distributed in various private collections in England.

TIVOLI [Rosa da], 1657-1705.

His proper name was Philip Peter Roos. He was the son of John Heinrich Roo and was born at Frankfort in 1657. He was endowed with genius by nature and encouraged and assisted by an excellent father, who was also a painter of animals. The Landgrave of Hesse, in whose service his father was, took him under his protection and sent him to Italy with an allowance, to enable him to study. He established himself at Tivoli, where he kept a sort of menagerie for the purpose of studying animals more conveniently. His pictures are painted with great vigour and precision and his colouring is remarkably fine, though it has darkened somewhat with age. He died at Rome in 1705. His works, which are always of cattle, are to be found in the Dresden Gallery, Uffizi, Florence, the Louvre, Paris, London and many other public and private galleries.

No **24.**—ITALIAN LANDSCAPE WITH RUINS AND CATTLE

In the shade of the foreground which is composed of ruins, embosomed in a luxuriance of foliage and overgrowth, a shepherd is resting with his cattle and sheep, and a black mare with her foal are grouped in the centre of the painting; on right is a sleeping dog In the distance ruins and mountains form the back ground, with a summer sky over.

On canvas, 4 feet 3 inches wide x 35½ inches high.

KALF [**Willem**], 1630-1693.

An eminent Dutch painter of still-life, born at Amsterdam in 1630. He was a pupil of Hendrik Pot, who was an historical painter, and for some time devoted himself to history, but not succeeding as he anticipated, he turned to painting flowers, fruit and still-life as his specialty and succeeded in surpassing all other painters in this department of art. He particularly excelled in painting vases and choice works of repoussé, in gold and silver; he also painted brass pots and earthen pans inimitably. Nothing can be finer than the marvelous technique, lustre and beauty of colour and finish than is revealed in his choice works. He died at Amsterdam in 1693.

No. **83.**—STILL LIFE

This superb work consists of fruit, flowers, vases, etc., artistically grouped upon a dark marble topped table with the greatest taste, a faience bowl of blue delft, containing peaches and a partly peeled lemon, the peel hanging over the dish, the bowl rests upon a silver plate reflecting it. Behind are two richly jewelled cups of gold repoussé; also two exquisitely fashioned beakers. Over the table is a rich green velvet table cloth, while a rose with buds and leaves trails over the silver plate, under which is the blade of the knife, the handle of which protrudes. Plain dark background.

On canvas, 26 inches high x 21½ inches wide. Signed W. K.

CAMPIDOGLIO, IL [proper name **Pace, Michelangelo**), 1610-1670.

A celebrated painter of fruit and flowers, born at Rome in 1610. He was the scholar of Fioravanti, who excelled in painting glorious compositions of musical instruments, fruit and flowers, and sometimes with figures and curtains, stuffs and other objects. Campidoglio excelled in fruit, and his pictures are generally finely grouped with curtains, or architectural backgrounds. He was called Campidoglio from an office he held in the Campidoglio or Capitol at Rome. There is a whole room-full of them at Hampton Court Palace, near London. He died 1670.

No **36.**—A GRAPE VINE

This still-life painting is a fine rendering from nature of a grape vine laden with luscious grapes growing in a nook with the sky seen beyond Both black and white grapes are introduced and the leaves form a fine contrast to the masses of fruit in their sered colouring.

On canvas, 35 inches high x 30 inches wide.

BAPTISTE [Monnoyer, Jean Baptiste], 1636-1699.

Born at Lisle, Belgium, in 1636. He studied at Antwerp and for some time applied himself to historical painting. He went to Paris when quite young and took to painting flowers and fruit. He was received with distinction and was employed by Le Brun in ornamenting the palaces of Versailles, Trianon, Marly, Vincennes and Mendon. During a residence of 20 years in London he decorated the mansions and palaces of royalty and the nobility, including Hampton Court Palace, Windsor Castle, &c. He died in London in 1699.

No. **65.**—A COMPOSITION OF FLOWERS.

Painted from nature, poppies, tulips, roses and many other flowers. Through an opening is seen the sky.

Canvas, 28 inches high x 26½ inches wide.

MEULEN [Van der, Adam Frans], 1632-1690.

He was born at Brussels, Belgium, in 1632, though he resided so long in Paris that he is generally classed with the French School. He was placed with Peter Snayers, but he soon surpassed that able master. Some of his works finding their way to Paris attracted Le Brun. Van der Meulen was invited to Paris and given rooms at the Gobelins, where he was employed in designing tapestries. He painted the principle battles of Flanders for the Chateau of Marly. He also painted huntings and calvacades. His works are found in all the great collections, especially of England and France. His peculiar charm was in the skillful depicting of horses and men in engagements with fine effect of ærial perspective and landscape. The purity of his colouring always exhibiting a delightful silveriness and exquisite touch.

No. **58.**—AN ENCAMPMENT (not restored).

Under a summer sky, where a broad plain, through which runs a rivulet, is seen a number of tents mostly occupied by women and children. Some of

these are offering fruits to the mounted men who occupy the centre of the picture. In the right hand foreground are a number of tethered horses and a group of figures resting and regaling. Upon a tree in the middle distance is a man hanging. Distance hills disclose a church and buildings of a town.

On canvas, 22½ inches wide x 19 inches high

Pendant to No. 93.

No. **93.**—A BATTLE SCENE (restored).

In a fertile vale beautifully wooded and dotted with cottages and a church in the distance, a furious battle between cavalry men is raging. In the foreground a group are fighting hand to hand and several dead and wounded with their horses are lying on the ground. On the right the fight is being eagerly pursued, and the action is terrific. On the left, in the distance, another battle is in progress, whilst, in the middle distance, a number of wounded lie upon the ground, and a number of infantry are firing at soldiers behind a stockade. Behind is a mansion burning, the smoke of which rises and darkens the sky the effect of which latter denotes approaching night. This fine work is remarkable for its silveriness and clearness of colouring.

Canvas, 22¼ inches wide x 19¼ inches high Signed V. M.

Pendant to No. 58.

VERNET [Claude Joseph], 1714-1789.

Was born at Avignon in 1714. After receiving instruction from his father Antoine, he was sent to Aix and studied under local artists. At the age of seventeen he so successfully carried out some decorative work for M. de Baumont that his patron raised a subscription to enable him to go to Rome. The works he sent home excited such admiration that Madame de Pompadour begged him to settle in Paris. On returning to France in 1753, he was admitted into the academy and soon after Louis XV commissioned him to paint a set of twenty pictures of French sea-ports. He devoted nine years to this undertaking, but only sixteen were, however, finished, on account of the war with England preventing any such peaceful pursuit. Vernet died in the palace of the Louvre in 1789. His works are very numerous and are to be found in most of the best galleries of Europe.

No. **121.**—A SEA-PORT.

A view of a sea-port involved in a grey mist. In the middle distance a venerable castle, upon the walls of which many figures are variously engaged. A ship rides at anchor. The sun is peering through the mist and lights up the foreground, in which are a number of figures. One is angling, another is handing a live eel to a woman who is holding her apron to catch it in. An anchor, netting and other paraphernalia, including some barels, upon an upturned one of which is inscribed the painter's signature : C. J. Vernet fecit, Roma, 1748.

Canvas, 25 inches wide x 18½ inches high.

POUSSIN (Gaspard, Dughet or Le Guaspre), 1613-1675.

The greatest French landscape painter (together with Claude de Lorraine). His parents were French, but settled in Rome, where he was born in 1613. They were a kindly natured people and received into their house their fellow-countryman, Nicolas Poussin, then a lonely and friendless student in Rome, and nursed him through a dangerous illness. This friendship brought about the great painter's marriage with a daughter of his hosts: and, moreover, seeing the inclination of the young Gaspard towards art, he took him as his pupil and for three years carefully trained him with thorough instruction. Gaspard owed much to this training and was ever a devoted disciple. He always studied Nature and enriched his knowledge of her ever-changing aspects. He came under the influence of Claude Lorrain, who was then in the zenith of his fame. The study of Lorrain's works had a most beneficial effect upon him. His life was entirely devoted to art. He had several houses in and around Rome in order to better study the scenery, and his beloved Campagna, from which subject his paintings were mostly taken. The facility of his execution was marvellous, and he is said to have required only a day to finish a large picture. Specimens of his art are to be found in most of the important public and private collections of Europe. He died in Rome in 1675.

No. **278.**—CLASSICAL ITALIAN LANDSCAPE.

This delightful scene represents a landscape composed of a rugged foreground into which a river falls over rocks, forming a cascade or waterfall. In the middle distance is seen some villas, surrounded by a luxuriant growth of trees and some figures. Behind all, high mountains rise in the distance. In rear foreground are three figures.

On canvas, 18½ inches high x 15¼ inches wide.

Pendent to number 277. Both these cabinet works are fine specimens of this great French master's work.

No. **277.**—CLASSICAL ITALIAN LANDSCAPE.

Beyond the rugged foreground, into which a river is falling over rocks is a beautiful cascade. In the middle distance among richly wooded hills are some castles and a church. In the foreground are two figures. Summer sky.

On canvas, 18½ inches high x 15¼ inches wide.

Pendent to number 278

WILSON [Richard, R. A.] 1713-1782.

This celebrated English master, one of the greatest, if not

actually the greatest of the British School, was born in Montgomeryshire in Wales. He was the son of a clergyman, and at an early age developed an extraordinary passion for drawing and art. Wilson's works are characterized by great breadth and grasp of subject and effect, a fine choice of composition and high taste and rich clear colouring, and exhibit a magnificent mastery of art. His paintings are extremely valuable and ever increasingly so. He died in 1782.

No. **43.**—AN ITALIAN LANDSCAPE.

In a richly wooded landscape, the shady foreground of which is afforded by a fine clump of trees, are two figures resting by the way-side. The view beyond reveals a beautiful lake upon the farther bank of which is a fine old ruined castle ; farther in the distance the background is formed by mountains. A summer sky overhead and all bathed in sunny-light.

On panel, 14¾ inches wide x 9¾ inches high.

BOUCHER (François), (See page 39).

No. **328.**—" SPRING " (an emblematic figure), is one of the rare works lately discovered at Laval.

This superb work is by the great French painter François Boucher, representing " Spring " in the beautiful composition of a life-sized emblematic figure of a woman, in the bloom of youth and health and seated upon the ground amid flowers, and holding in her hands a lovely garland of choice flowers. The figure of Cupid hovers above showering flowers upon the head of happy " Spring." The background is composed of luxuriant foliage, and on the right is a splendid vase containing flowers and a bush of myrtle.

On canvas, 44½ inches high x 34½ inches wide.

MOGFORD, (John), 1821-1885.

No. **503.**—PORTRAIT OF A YOUNG ENGLISH GENTLEMAN BESTRIDING HIS FAVOURITE COB.

This fine work is painted by John Mogford, the celebrated English painter who was descended from an old Devonshire family and was born in London, 1821. At the age of eleven he was placed at a school in France. On his return he entered the school of design and studied two years under the celebrated William Dyce, R. A., and became a member of the Royal Academy. He became a restorer of paintings and painted portraits exhibited at Royal Academy and became member of Institute of Painters in Water Colours.

The work exhibited in this exhibition gives a beautiful glimpse into the refined English home-life where breed and culture are synonymous. The work is exceedingly fine and is equal to Dyce or Lawrence. (Canvas 50 x 40.)

WEENIX (Jan, the Younger), 1640-1719.

He was the son of Jan Baptist Weenix, and was born at

Amsterdam in 1640. He was instructed by his father. Though less versatile than his father, he also painted landscapes, animals, figures, portraits, fruit and flowers, and architecture. But he particularly excelled in dead game, in which he may be said to have equalled any artist of his country. His great name was acquired by his pictures of hunts and dead game His works have always sold for high prices and their value has steadily and continually increased. He was employed by the Elector Palatine John.

No. **228.**—STILL LIFE

A composition of dead game : a brace of partridges hang to a basket, to which is tied two smaller birds. The basket hangs to a branch of a tree On the ground is a bag, a pheasant, ptarmigan and grossbeak. A blasted tree on left and foliage. On right mountainous lands and a summer sky. Painted with great dexterity, fine colour and decorative effect. This painter's works are extremely rare and greatly sought after and only found in the choicest collections.

On canvas, 44 inches wide x 32 inches high.

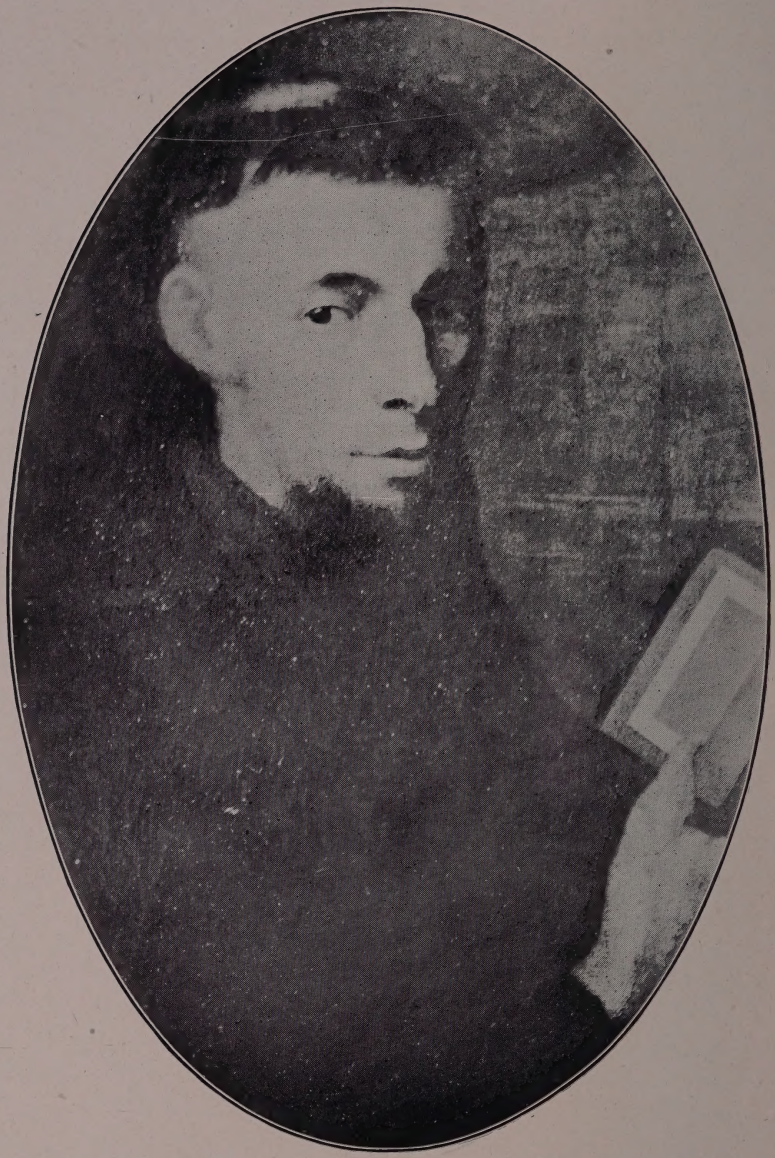
CUYP (Aelbert), 1620-1691.

He was the son of Jacob Gerritsz Cuyp, and born at Dordrecht in 1620, and studied under his father. Little is known of his life. But he died in 1691 and was buried at Dordrecht. The works of Cuyp are characterized by simplicity and breadth, and his interpretation of nature is not only true, but is conceived with a philosophic and poetical trend. Cuyp was first appreciated by English collectors and whereas his works only fetched a few florins at first, they are now worth more than their weight in gold. Although this great artist is most commonly known as a landscapist, he painted equally well, landscapes by daylight and all hours of the day, evening, dawn and night scenes, summer and winter, which latter are greatly sought after. Still life birds, game and animals of all kinds; horse fairs, skirmishes of cavalry in an equal manner if not superior to Wouvermans. His moonlight subjects are inimitable. Cuyp also painted superb portraits, interiors and conversations, interiors of stables, and churches, as well as fruit and flowers, and he is called the most " universal painter ". His works are generally signed A. C. or A. Cuyp.

No. **82.**—A HUNTING SCENE

In the centre of a hilly landscape a gentleman in a red coat bestrides a

PORTRAIT D'UN MOINE FRANCISCAIN



[Francesco Zurbaran]
Ecole Espagnole—Spanish School

PORTRAIT OF A FRANCISCAN MONK

white horse. A lady and gentleman on left are also mounted, the lady's horse is drinking at a water trough. Five dogs of different breed, two huntsmen and a boy who is drinking at the trough from a bowl, and a dead hare and some figures in distance, complete the picture, which is enhanced by a bright sunny sky and golden effect. The work is characteristic of Cuyp's best works namely : precision of handling and clearness and richness of colouring

On panel, 27½ inches high x 22 inches wide.

FRAGONARD, (Jean Honore), 1732-1805.

A celebrated French historical, mythological and genre-painter, born at Grasse in 1732. He studied under Chardin and Boucher, with whom he made rapid progress and went to Rome at an early age, where he was very successful. He was very celebrated and his works command enormous prices.

No. **161.**

This painting has always been attributed to Gainsborough whom it somewhat resembles, but general opinion is in favour of Fragonard, which appears the correct attribution of authorship.

The subject is a young gallant dressed in the attire of the period of Louis XVI. He holds a bottle of wine under his arm and a silver goblet filled with the ruby juice of the grape and seems in a merry mood.

ZURBARAN, (Francesco), 1598-1662.

Born in 1598, in Spain. His father was a husbandman and brought his son up in the same employment, until the boy showed such talent in painting that he was released from the plough and placed under the tuition of Juan de Roclas. He painted faithfully everything from nature. He painted several fine works for the Carthusians of Saint Maria de las Cuevas, as well as the Carthusians of Xeres, on one of which he signed his name as painter to the King, an honour he shared with Velasquez, and, while he was painting the " Labours of Hercules " in the Buenretiro, it is said Philip IV often visited him during the progress of the work, and that one day he expressed his satisfaction by laying his hand on the painter's shoulder, and called him " painter to the King, and King of painters."

No. **268.**—A MONK READING.

Life size, portrait of a Monk, three quarters view, facing the spectator, wearing the habit of the Franciscans. He holds in his right hand a book of devotions. Some books form the background and on one volume in the letter Z.

On canvas, 22 inches high x 18 inches wide.

Historical Portraits

HAMEL, (Theo.) Canadian Painter,

No. **189.**—PORTRAIT OF MGR FRANÇOIS DE MONTMORENCY. First Bishop of Quebec and Founder of the Seminary. School of Philippe de Champaigne.

Mgr François de Montmorency Laval, first Bishop of Quebec, was the son of Hugues de Laval, Seigneur de Montigny, and Mde Michelle Péricard. He was born in the diocese of Chartres, April 30, 1623. The future prelate was first educated by the Jesuits of Laflèche, and his predilection for religion was very early evidenced, and he received the tonsure in 1631. Three years later the death of an elder brother caused the family title and property to revert to him but he renounced both, in favor of a younger brother, his aspirations not being of an earthly nature. Having terminated his study of theology at Paris, he was consecrated a priest Sept. 23, 1647, then being twenty-five years of age. There existed at the time a pious congregation, founded by Father Bagot, and which subsequently developed into the Maison des Missions Etrangères, and the then Abbé de Montigny was one of the association, and his early works in connection therewith show his untiring zeal and determination of character. When, in 1651, the project of sending a bishop to New France was decided on, it was not surprising that M. de Laval was generally regarded as the most fitting selection, though with true modesty he shrank at first from the tremendous task. The Queen, Anne of Austria, herself intervened and entreated the future bishop to accept the sacred office. He finally acceeded to the call made upon him, and in May, 1658, he was preconized and received from His Holiness Alexander VII, the bulls which established the bishopric of Petrea, *in pars inf.*, and created Mgr Laval at the same time Vicar Apostolic of New France. In Dec. 1658, he was consecrated by the Papal Nuncio assisted by the Bishops of Rhodez and Toul, then being thirty-five years old. The young prelate, at the outset met with obstacles which were raised in certain quarters. Mgr de Laval heeded them but little, his duty causing him to acknowledge but one authority of the Holy Father and, in 1659, accompanied by MM. de Maizerets, de Torcapel, Pèlerin, de Bernières and the future martyr Father Lallemant he arrived on the scene of his future great and lasting labours. From that moment the name of Mgr de Laval, and the history of New France, may be regarded as synonymous. His works as a bishop of the church of God, as a statesman and a citizen struck roots which can never be eradicated. Of high social rank, he sacrified all to exercise the office of Bishop in a comparatively unknown wilderness and set himself to work, with a devotion and zeal not excelled by the missionaries of the earliest ages of the Church, to bring this country, as it then was into the Christian fold. " His name liveth evermore " and his works follow him. The seed he planted has grown and blossomed and borne abundant fruit. It may be truthfully said that no grander monument than the stately and, in parts, venerable pile of buildings which cluster around the Basilica could be found to " keep his memory green " and remind the passer by of the great deeds in Church and State he performed. He " so sepulchred in such pomp doth lie, that kings for such a tomb would wish to die." It would be impossible to give in a mere foot note to a portrait even a bare outline of the career of Mgr de Laval, and it would be impertinent to attempt it. But no grander name is inscribed on the annals of Canada, and no biography is better worth studying than his.

No. **207.**—PORTRAIT OF POPE PIUS IX.

Life sized. Represented in full robes with stole, in the attitude of bene-

diction. In his left hand is a scroll bearing the inscription : *Benedicat omnipotens Deus qui veniunt in auxilium nostrum.*

On canvas, 9 feet. 2 high x 6 feet wide.

His Holiness Pius IX (Giovanni Maria Mastai) was a member of the noble family of Ferretti and was born at Sinegaglia, May 13th, 1792. Entering the priesthood, he was sent afterwards on an important papal mission to Chili and his ability proved so great that on his return to Rome he was appointed to one of the most important of the ecclesiastico-civil departments of administration. In the year 1827 he was consecrated as Archbishop of Spoleto where his administration under most difficult conditions gained him the support and adhesion of a turbulent element. In 1846 he was chosen to fill the chair of St. Peter under the name of Pius the Ninth. His pontificate covered a period of difficulty in Church and State but his firmness never faltered and his administration was faultless. Many most important events took place during his reign notably the convening of the Œcumenical council of 1867 and the publication of the famous Encyclical and Syllabus. The Holy Father celebrated the twenty-fifth anniversary of his Pontificate in 1871, and received the congratulations of the whole catholic world and among other marks of the esteem in which he was held were the offerings of Queen Victoria and the German Emperor on that august occasion. He died in 1878, the jubilee year of his consecration as Archbishop in the see of Spoleto having been celebrated in June 1877. He was succeeded by H. E. Cardinal Pecchi as Leo XIII.

No. **190.**—PORTRAIT OF REV. L. J. CASAULT, First Rector of Laval University, by Theo.Hamel.

M. Casault, the Founder of the University, was born in 1908, and, when 14 years of age, entered the Petit Séminaire. He was a brilliant scholar and completed his course of studies in six years. In 1828, he entered the Grand Seminary and was ordained a Priest in 1831, and for three years was *Curé* at Cap Santé. He was called to the Seminary of Quebec about this time where he spent the remainder of his sacerdotal life. Under a somewhat cold and retiring disposition M. Casault hid " a fine and delicate nature a boundless charity and a heart of gold.'

On canvas, 4 feet high x 3 feet wide.

No. **197.**—PORTRAIT OF QUEEN VICTORIA (Copy by Légaré).

Life size, depicted in her early youth. She is in regal robes and in the act of ascending the throne.

On canvas, 9 feet, 6 inches high x 5 feet 4 inches wide.

The reign of Victoria, born 1819, acceded 1837, and died 1901, forms an historic epoch, and was the longest in British history. She played a quiet undemonstrative but firm part in the events of the period she sat on the Throne, and set an example to her people which left its mark on society.

Her Court was pure ; her life serene ;
God gave her peace ; her land reposed ;
A thousand claims to reverence closed
In her as Mother, Wife and Queen.

And Statesmen at her council met
Who knew the seasons when to take
Occasion by the hand and make
The bounds of freedom wider still.

By shaping some august decree
Which kept her throne unshaken still
Broad-based upon her people's will
And compassed by the inviolate sea.

RIGAUD-Y-ROS, Hyacinthe-François-Honorat-Mathias-Pierre-le-Martyr-André-Jean.

A celebrated French portrait painter, born at Perignan, in 1659. He painted 5 Kings, all French princes of the blood, and most of the distinguished men of his time.

No. **510.**—PORTRAIT OF LOUIS XIV, (King of France). Life size.

No. **511**—THE ORIGINAL PORTRAIT OF JEAN-BAPTISTE TALON.

Born in Picardy in 1625 ; died in Versailles in 1691. He held offices in the intendencies of Bordeaux and Lyons, was intendant of Hainault in 1661-63 and was appointed on 23rd March, 1663, intendant of justice, police and finance of Canada, Acadia and of her possessions of the French crown in North America. He was the second intendant of New France which greatly improved under his administration. After compelling the Company of New France to abandon its monopoly of trade in Canada, he endeavored to develop the resources of the country, was the first to build ships in the colony, established a trade between Canada and the West Indies, cod fisheries along the river St. Lawrence, built the first brewery in North America and tried to open a road across the country to Acadia. Under his auspices St. Simon and Albanel penetrated to Hudson Bay, and Daumont de St. Lusson took possession in the king's name of the country of the upper lakes, and he prepared the way for the remarkable series of explorations that led to the discovery of the great northwest. He established a military aristocracy in Canada, promoted immigration and took special care to provide for the increase of population. He was recalled in 1668, but resumed the intendancy two years later till 1672 when he returned to France and obtained a high post in the king's household. In 1671 the seigniory that he had founded at Des Islets, in Canada, was erected into a barony, in 1675 his two other seigniories of Ormale and Orsainville, were likewise made baronies and he afterward took the title of Count D'Orsainville.

LEBRUN, (Marie-Louis-Elizabeth, née Vigée.

The celebrated French portrait painter, born in Paris in 1755. In 1779 she painted her first portrait of Marie Antoinette, whom she afterwards painted 25 times, and became on terms of the greatest intimacy.

No. **515.**—PORTRAIT OF THE DAUPHIN.

No. **313.**—PORTRAIT OF GENERAL THE MARQUIS DE MONTCALM, probably by Largillière (French School).

Half length figure standing looking at spectator. Dressed in a military light armoured vest and surcoat of plum colour which shows beneath a waistcoat trimmed with gold braid.
Canvas, 32 inches high x 27 inches wide.

Louis Joseph, Marquis de Montcalm-Goyon, born 1712, and early entering the French army took part in Polish Campaigns, the Austrian War, and the Bohemian Campaign of 1741, and so conducting himself as to win the coveted cross of St. Louis and its " blushing ribband." The colonelcy of the Auxerrois regiment was next conferred on him and he was once more foremost in the Italian Campaigns 1744-48. His distinguished regiment was almost cut to pieces at Piacenza and he was wounded almost to the death and captured by the Austrians. He was released and back in the field in a year. In 1755 he received the offer of the command in New France, and in May 1756 he arrived at Quebec. The war in progress in America against the French was being waged with varying success when Montcalm arrived, with instructions which proved a severe handicap, as well as being productive of most conflicting relations with the Governor, Vaudreuil. But in spite of difficulties he boldly grappled with the situation His first campaign proved a triumph. Oswego was captured and so a most. important position lost to the British and American interests. Fort William Henry surrendered in 1757 with 2,000 men and the conquered were promised the conditions of war. This war marred by a massacre by Indians, but for this the French were not responsible. But while Montcalm's genius had checked the British advance towards the French possessions his position was becoming very perilous. The Canadian Government was corrupt and inefficient : divisions, military and civil, existed : a dwindling army was not reinforced and the British attacks in the east were being organized. Montcalm, however, determined to defend the centre and meet Abercromby : and at Ticonderoga, July 1758, gained a victory of almost crushing force. An interesting relic of this battle, known as the " Drapeau de Carillon," is preserved in Laval University. But conditions in Canada were becoming more and more unfavorable and the remonstrances and prayers of Montcalm, who appealed to Governor Vaudreuil and the King of France, availed nothing : and the following year this noble officer was forced to confront under most untoward circumstances the powerful forces sent by the British government, then headed by the famous minister Pitt. The chief events of the later period of the struggle are summarized in the notes to be found below the reference to the portraits of Generals Wolfe and Murray (Nos. 314 and 179). Montcalm lived the life of a chivalrous and devoted soldier and was rewarded with a soldier's death. His foemen knew his worth, and the British, to whom the possession of Canada has passed, have honored his memory as well as they have that of his gallant opponent at Quebec. Over the spot, near his grave, is the forceful inscription : " Honneur à Montcalm. Le destin, en lui dérobant la victoire, l'a récompensé par une mort glorieuse," and on the obelisk erected to the memory of the two heroes, on the cliff side, is inscribed : " Mortem virtus communem famam historia monumentum posteritas dedit."

When this painting was cleaned to remove the gross repainting of the coat and other parts, it was found to have been riddled with bullets, evidently having been where the fray of fierce battle raged.

DE LA TOUR (Maurice Quentin), 1704-1788.

He was born at St. Quentin, in 1704, and became the pupil of Spoéde, but soon abandoned painting in oils for pastel. Early in his career he visited London and returning to Paris he set up as an " English " portrait painter. He shared with Joseph Vernet, the public favour. Diderot styled him a magician, and MM. de Goncourt, called his work a magic mirror, in which is seen all the talent and all the glory, and wit, of the reign of Louis XV.

But his genius shows more brilliantly in the Museum of his native town than in the Louvre. He acquired by the exercise of his profession a large fortune, which he employed chiefly in the advancement of art. La Tour executed several portraits of Louis XV, and of his Queen, Marie Leszczynska; of the Dauphin at different ages, and, at a later period, of the Dauphiness. His likenesses were considered so true that when Carle van Loo painted, in 747, the fine portrait of the Queen, he consented to spare the Queen the trouble of sitting, by painting the head from a drawing by La Tour. He is said to have received for the drawing of Madame de Pompadour the large sum, in those days, of 24,000 francs. He died in 1783.

No. **101.**—PORTRAIT OF LOUIS XV OF FRANCE.

Life size figure, small half length, turned to the left and looking at the spectator. He wears a court wig and a cuirass and the order of the Golden Fleece.

On canvas, 24 inches high x 16¼ inches wide.

Louis XV, King of France, son of Louis the Dauphin, son of Louis XIV. Born in 1710, he succeeded to the Throne in 1715 and his majority was declared in 1723. The regency had left the state in a condition of vice and shamelessness and as his reign began so it continued to the end. The King very soon showed that he was coldly selfish, indolent and vicious and led a life of the grossest immoralty and the condition of society was such that the seeds of the tree of revolution, which blossomed with such cataclysmic effects in a few years later were then sown. The court was so corrupt that we must go to the most oriental despots for a parallel. He was idle in everything save the exercise of his evil pleasures and left the affairs of state, save those of foreign importance, to a bad entourage. He died, as he has lived, in flagrant vice, in 1774, after a reign of fifty years, one which had been a continued misfortune for France. Abroad the Kingdom had been embroiled in wars. The Seven Year's war, though, honorable to Freach arms on the continent, brought with it as one consequence the cession of New France to Great Britain after the defeat of Montcalm, who had been cruelly neglected. In India the insane conduct of Count Lally brought about the loss of the French Indian possessions after Pondicherry surrendered to Sir Eyre Coote.

No. **106.**—PORTRAIT OF LOUIS THE DAUPHIN, father of Louis XVI of France.

Small half length, life size, the head turned and looking toward the right. He wears a powdered periwig and a cuirass.

On canvas, 24 inches x 16 inches wide.

Louis, the Dauphin, born 1729, son of Louis XV, appears to have been a youth of promise and was apparently a goodly coming King and displayed some high military qualities. He was present at the Battle of Fontenoy, and his death is said to have been caused by hard work in a military camp. Madame Pompadour, however, who unhappily ruled his immoral father, was his enemy. He died in 1765, leaving a son afterwards the unhappy Louis XVI.

No **107.**—PORTRAIT OF MARIE LESZCZYNSKA, Queen of Louis XV of France

Life size turned to the left, and looking at the spectator She wears a black lace mantilla over her head and is dressed in a brown velvet bodice or robe, and an ermine and blue cloak embroidered with gold fleur-de-lis
On canvas, 23 inches high x 18½ inches wide.

Maria Leszczynska, wife of Louis XV, was the daughter of Stanislaus, sometime King of Poland. She was seven years older than her husband to whom she was married when he was very young, and she died in the year 1768. She was a good and pious woman, neglected by her daughters and misused by her abandoned husband. Her marriage was one of state expediency.

BOUCHER (Francois), 1704-1770.

This celebrated French painter and engraver was born in Paris in 1704. His father was a designer for embroidery and he received his first instruction from him. In 1727 he went to Rome in company with Carl Van Loo, returning to Paris four years later and gained an immense reputation. He was employed to decorate the apartments of Madame de Pompadour, and succeeded Van Loo as first painter to the King. His pastoral subjects and decorations are most valuable and command enormous prices. His portraits are rare, and that of Madame de Pompadour is a masterpiece. He lived, and died at the Louvre in 1770 whilst sitting before an unfinished picture.

No. **104.**—PORTRAIT OF MADAME LOUISE, DAUGHTER OF LOUIS XV.

Life size, small half length seen to the waist, facing the spectator and wearing pearls with jewels in her hair, She is dressed in a robe of brown satin with a pendant of pearls and other jewels. Over the shoulder she wears a red mantle. Plain background.
Canvas, 24 inches high x 16¼ inches wide.

Of Madame Louise, daughter of Louis XV, whose mind was bent on things not of this world, but little is said in the records of the reign of her father. But, with her sisters she showed devotion to their unworthy father, and when he died of small-pox they were at his bedside while other courtiers fled in terror. She was a religieuse in the Carmelite convent of St. Denis, under the name of Therèse de St. Augustin, and when she died in 1787 the eulogies which were pronounced, and the regrets expressed indicate that her religions zeal and devotion were very great. She was born in 1737.

No. **105.**—MADAME VICTOIRE, Daughter of Louis XV.

Life size, turned to the left, and looking at the spectator. She wears a spray of jewelled flowers in her coiffure. A low court dress of red satin trimmed with lace and embroidered, and a pendant of pearls and jewels with a blue velvet mantle over her shoulder.
Canvas, 24 inches high x 16½ inches wide.

Madame Victoire (Louise Thérèse), b. 1735, daughter of Louis XV. A bright clever woman taken when young from her convent-school. She soon became one of the leading figures in Court circles, and her efforts were directed to the promotion of the good in the midst of corrupt and bad surroundings. She was, like her sisters, a devoted daughter, and when her father was dying of the small-pox, then little understood, she remained at his bed-side and contracted the disease. Her enforced absence proved disastrous to France, for the coming King had consulted her and she had determined to call as chief adviser to her nephew, a man of exemplary virtue, the Count de Machault. But intrigue secured the substitution of Maurepas. The revolution compelled the withdrawal of Madame Victoire, and her sister Adelaide, and together they spent the balance of their lives in exile in Italy, Sardinia, Rome and Naples, whence they were driven to Trieste. She died 1799.

No. **110.**—MADAME ADELAIDE, Daughter of Louis XV.

Life size, small half length, seen to the waist and looking at the spectator. Her powdered coiffure is decorated by a spray of jewelled red flowers. She wears a court dress of grey satin trimmed with lace and embroidered, a bodice with a pectoral pendant of pearls and other jewels. Below the left shoulder, an armlet and pinned with a jewelled brooch is a red velvet mantle.

Canvas, 24 inches high x 16½ inches wide.

Madame Adelaide, a daughter of Louis XV, played in company with her sisters, a part in the court circles of the reign of her father and appears to have for some time obtained a singular influence over him. She was brilliant and able and endeavored to check the evil tendencies of the King but (like her sisters Victoire, and to some extent, Louise, a *religieuse* later on, and Henriette who died early) seems to have been dragged into the intrigues and worse evils of the evil court and was for a time practically Queen, dethroning her sister Henriette, her father's sometime favorite. She died in exile at Trieste, after the revolution, in 1800.

No. **111.**—MADAME JOSEPHE DE SAXE, Dauphiness, Mother of Louis XVI.

Life size, seen to the waist, full view and facing the spectator. In her powdered coiffure she wears a jewelled spray. She is wearing a court dress, of blue velvet trimmed with fine lace and embroidered with pendant jewels and pearls. Over this is a light cream mantle, visible on left arm and an armlet of pearls. Plain background.

Canvas, 24 inches high x 16½ inches wide.

Marie Josepha of Saxe, was the wife of the Dauphin, son of Louis XV, who died before his father. In consequence, Louis XVI, her son, unhappily for himself succeeded, later, to the throne of France. She was a high minded and good woman and mother and devoted herself to her sons' interest. At one period of the reign of Louis XV it seemed as though she had obtained such an ascendency in the corrupt political and moral circles, then dominating the state, that her appointment to the Regency, in the event of the King's death during the minority of her son, seemed very probable. She, however, died very suddenly, and not without the suspicion of poison.

LARGILLIERE (Nicholas de), 1656-1746.

This celebrated French portrait painter was born in Paris in 1656. When he was three years old he was taken to Antwerp,

PORTRAIT DE MADAME DU BARRY

[LARGILLIERE]

PORTRAIT OF MADAME DU BARRY

where his father settled as a merchant. In 1675 he paid a second visit to England, and found work in the Royal Palaces, under Sir Peter Lely. This brought him to the notice of Charles II, whose portrait he painted, together with those of several of the nobility. After a stay of four years in England, he settled in Paris and at once obtained a large practice. He became intimate with Van der Meulen and Le Brun. He also painted James II, during another visit to England. He filled successively all the offices of honour to the Academy, and died in Paris of paralysis in 1746. Most of the European Galleries contain specimens of his art.

No. **42.**—PORTRAIT OF MADAME DU BARRY.

In the character of Diana. Three quarter length figure, life size, turned to the left and looking at the spectator. She is robed in a brown velvet costume held at shoulders with jewelled clasps, a blue silk sash round waist, and a crimson mantle over shoulder. A quiver of arrows slung over her shoulders, while she holds in her left hand an unstrung bow and in her right hand an arrow. A grey hound is at her side, a parrot is perched in a tree in background which is composed of a blue sky and a landscape. In her coiffure which is powdered, is a jewelled crescent, the emblem of Diana.

On canvas, 46 inches high x 35 inches wide.

GAINSBOROUGH.

No. **315.**—PORTRAIT OF LUC DE LA CORNE.

A life sized portrait seen to the waist turned to the right and looking at the spectator. He wears a periwig and the uniform of green is heavily fringed with gold lace a white lace cravat and lace ruffles. He wears the Cross and ribbon of St. Louis. In the left hand he holds the hilt of his sword raised. The expression conveys emphatically the shrewdness which was a marked feature of his chaacter together with a pronounced firmness of purpose. This is very like the early work of Gainsborough.

On canvas, 30 inches high x 25 inches wide.

The Chevalier Luc de la Corne was a noted and picturesque character during his career. His father Col. Luc la Corne (see No. 315) was an officer in the French service. He received like his son the Cross of St. Louis. Col. La Corne, the younger, was born in Quebec 1711, and he had a very adventurous life. He was detailed by the Marquis de Montcalm to take command of his Indian allies and was known as the "General of Indians." He was with them at the terrible Fort William Henry massacre, but, like his chief, was powerless to aid. After the cession he proved a valuable aid to Lord Dorchester and helped in the drafting of the famous Quebec Act, and in 1777 La Corne commanded the Indian allies of King George, who were with the army of the incompetent Burgoyne, who marched from Canada to Saratoga there to meet an ignominious defeat and bring on his country a great humiliation. La Corne died in 1784.

No. **316.**—PORTRAIT OF COLONEL LUC LA CORNE, Senior.

Colonel Luc de la Corne, Senior, was an officer in the French service and lost an eye in battle. He received like his father the Cross of St. Louis. He is represented standing turned to the left and looking at the spectator. He wears a cuirass with gold clasps and gold braided belt and a white lace collar.

On canvas, 30 inches x 25—Painter unknown. (French School).

REYNOLDS (Sir Joshua), (President of Royal Academy), 1723-1792.

This greatest of all English portrait painters was born at Plympton, in Devonshire, England, in 1723. And, after rudimentary instruction, was sent to London and placed under Thomas Hudson. After a very successful career he was elected first President of the Royal Academy, where he delivered his famous course of lectures, which are standard works till this day. He was indefatigable in his work and devotion to art and has left an enormous number of master-pieces. His portraits are painted with great breadth and simplicity, the richness of colour and atmosphere being obtained by skillful glazing in which he excelled and rivalled the greatest Venetian mastsers. His early works are careful and much in the manner of Cotes. He painted most of the nobility and greatness of England of his time, and as a painter of children no one has ever exceeded him in the rendering of innocence and beauty of childhood.

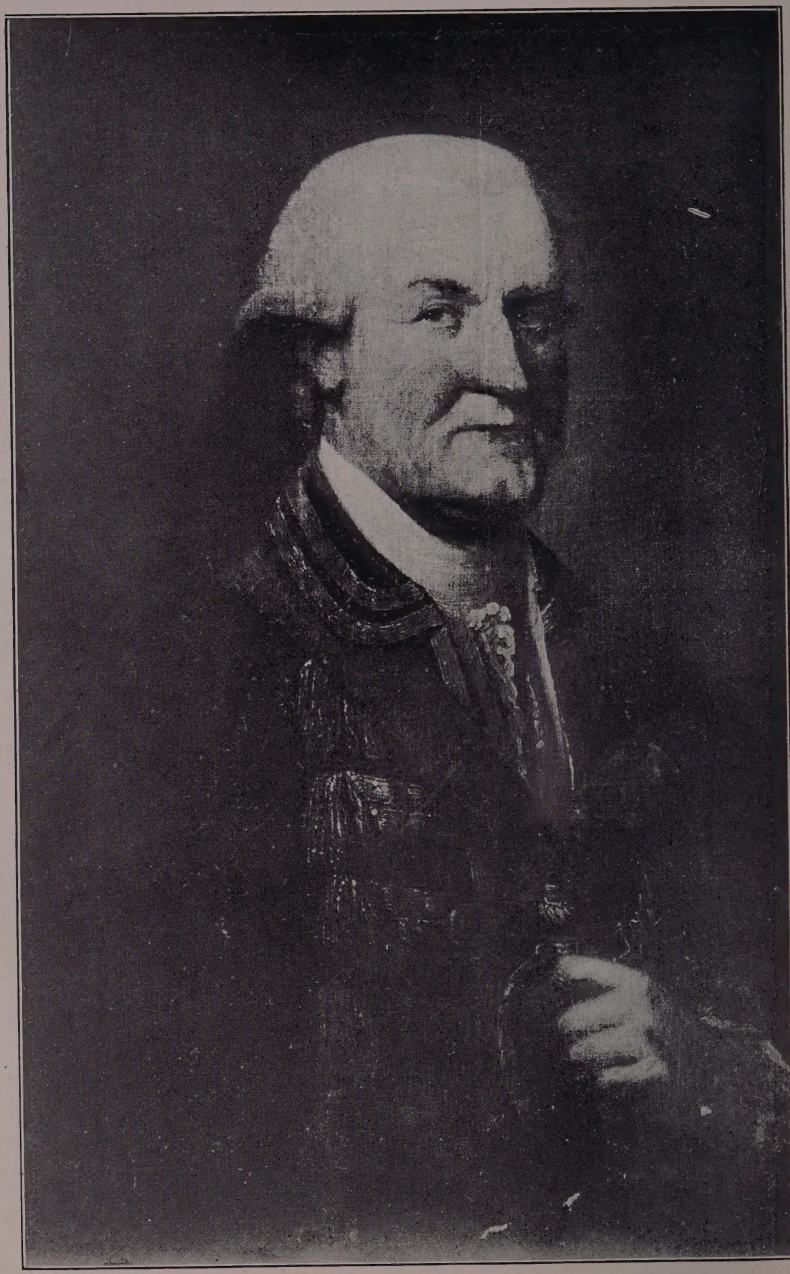
No. **314.**—PORTRAIT OF GENERAL WOLFE.

Life size, small half length, seen to the waist, and turned to the left and looking at the spectator. He is dressed in an officer's scarlet uniform, faced with green and silver lace. A cocked hat, also braided with silver lace. This painting is attributed to Sir Joshua Reynolds and must be a very early work.

On canvas, 30 inches high x 25 inches wide. Carved frame.
Oval

Major General Wolfe was born 1727, slain before Quebec in the battle on the Plains of Abraham, 1759. He entered the army in the year 1741 and embarked with his regiment for the continent of Europe where the British were engaged in war and was present at the battle of Dettingen, the last battle in which a British King, George II, commanded in person. His military talents were very soon evidenced and his rise was rapid and in an unusually short time he became Colonel of the historic 20th Regiment of the Line. It was while holding this important position that his capacity for command was made so manifest that in 1758, the government having decided to send an expedition against Cape Breton, under Amherst, he was appointed a Brigadier General in the army of invasion. He conducted the landing in a furious surf and under a heavy fire. He stormed and carried the main battery with his troops and it was chiefly through his energy the siege operations, were closed in six months. He urged an attack on Quebec and Pitt, the English minister, entrusted him

PORTRAIT DU GENERAL LUC DE LA CORNE



[Thomas Gainsborough

PORTRAIT OF GENERAL LUC DE LA CORNE

GENERAL WOLFE

[Reynolds]

with the command of the forces sent against it. The armament under his command was an imposing one. The army consisted of 8,000 and the fleet under Admiral Saunders numbered forty-nine ships of war, carrying 2,000 guns and 14,000 men military and marine. The part that the fleet played in the campaign has only recently been made the subject of due consideration. The City of Quebec was strongly fortified. Wolfe was greatly outnumbered on land and confronted by an army commanded by the celebrated and brave French General Montcalm, already victor over the British in other conflicts and who had the advantage of an open country behind him whence he could obtain supplies and also the means of prolonging the defence until the resources of the defenders were exhausted. Wolfe's first operations were not successful and he met defeat at Beauport. His batteries at Levis carried devastation into the devoted city, but as he had lost one thousand men and five hundred more were sick he saw that it was imperative that Montcalm should be promptly brought to battle. A masterly coup was planned and with the co-operation of the large fleet under Admiral Saunders it was carried into effect. The famous escalade of the mighty cliff was successful and Montcalm was dismayed by the discovery that the British army was in position on the heights. He made heroic efforts to retrieve the situation and proceeded to give battle to the " thin red line " drawn across the historic plains But the fates were not propitious and the defeat of the French army and the capture of Quebec followed. But Wolfe, like his brave opponent, fell mortally wounded and died with the cries of victory ringing in his ears, September 13, 1759.

No. **179.**—PORTRAIT OF GENERAL MURRAY. (Belonging to Mrs. A. Lemay).

Life size portrait, turned to the right, white hair, wearing military uniform. Landscape background.

On canvas, 30 in. h. x 25 in. w.

General James Murray succeeded to the command of the British forces after the death of Wolfe and the departure of Brigadier General Townshend He entered the army in 1728 and served with credit in the West Indies, Flanders and Brittany. As a colonel he distinguished himself at Louisburg and was one of General Wolfe's brigadiers in the expedition against Quebec. Quebec, after the British occupation on the deaths of Wolfe and Montcalm, was again besieged by the Marquis de Lévis and for some time was in danger of being retaken. So pressed was the garrison that Murray ventured to make a sortie and a fierce battle was fought on the St. Foy road (where a monument, to the dead now stands) April 28th, 1760. The sortie was unsuccessful and the army, which was greatly inferior numerically to that of Levis, was forced to retreat within the walls again with a loss of 1100 men, a third of the force. The French lost half as many again, as the British were superior in artillery. The siege was then continued at close range Both sides now depended on quick arrival of the expected fleets The hoped for aid came. On the 9th of May, a man of war came up the river and the red cross was at her peak. Still, however, Levis pressed the siege and was preparing to attack the city on the 15th of May, when three more British men of war arrived, the harbingers of a powerful squadron under Admiral Lord Colville. Retreat now became imperative and on the 16th of May Levis broke up his camp and commenced his march back to Montreal. The last shots fired by the French were from the guns of *L'Atalante*, nine miles above Quebec Vauquelin her brave commander fighing to the last. The end was at hand. The French position was hopeless. Three forces were marching on Montreal from the west under Amherst, from the south under Haviland and from the east under Murray. But the gallant French still fought desperately above Montreal. The union of the three columns placed the French force of

something over 2,000 face to face with 17,000, and reluctantly Levis capitulated first destroying his regimental colors so that they should not be captured by the enemy. And then came, in course the cession of Canada to Britain.

No. **286.**—PORTRAIT OF LORD ELGIN. Presented by the late Sir Francis Hincks, artist unknown.

Standing in full uniform before the chair of State in the old Legislative Council Chamber, through the window of which is seen the Citadel and old Frontenac Terrace.

On canvas, 30 inches high x 19¼ inches wide.

James Bruce, eighth Earl of Elgin, born 1811, began his official career in 1842 as Governor of Jamaica where he ruled with great ability, improving the condition of the negroes and conciliating the planters through working in public matters with them. In 1846 he was appointed Governor General of Canada, There had been, in 1837, political troubles in Canada culminating in an armed attempt to obtain, what should never have been withheld, true constitutional government. Certain lines for the governing of the country, and its political needs, had been presented to the Imperial authorities by Lord Durham, who was sent out as a Commissioner. His report has been termed the " Magna Charta of Canada." Lord Elgin set himself deliberately to carry out the policy sketched by his predecessor. His experience in Britain and Jamaica had impressed him with the fact that national safety lay in acting as the moderator of both parties and applying without fear or favor the principles of British constitutional government in the case of difficulties arising. An unfortunate incident occurred during his tenure of office. A measure was duly passed in Parliament to provide for the indemnification of those who had suffered loss during the little " rebellion " of 1837 and this excited the ire of a certain section and Lord Elgin's carriage was pelted by a mob, after giving his assent, to the Bill and the Parliament House at Montreal was burnt down. The Parliament never sat in that city again and Ottawa is now the political capital of Canada. But, before the expiration of Lord Elgin's term of office his opponents had " repented them of their folly " and showered on him every mark of regret and avowed their own shame. He was later on British minister at Washington and negociated a treaty which treated reciprocal trade between the United States and Canada. The former, some years ago, abrogated this and it has never been renewed, as Canada has been able to build up her commercial relations with Great Britain, her other possessions and foreign lands, without it. The ability displayed by the Earl in the execution of his public duties caused him to be rewarded with the English Barony of Elgin in addition to his Scottish titles. Lord Elgin used all his influence in order to aid in the obtaining a Royal Charter for Laval University. Mgr Bourget, Bishop of Montreal, took the initiative in the great work of establishing a University at Quebec. In 1851, that noble and zealous prelate, wrote to Mgr Turgeon, Archbishop of Quebec, asking that the question of founding a University at Quebec be placed among those submitted to the prelates forming the first Provincial Council. The Directors of the Seminary assured the Bishop of Montreal that they were ready to support the Episcopate in any efforts they might make in connection with the matter. The Council took certain cognizance of the subject and the archbishop of Quebec proceeded zealously to bring the great work to its end. He called on the Gentlemen of the Seminary to assume the responsibility of the organization. Mgr Casault, (whose portrait is seen in the Reception Hall Nos. 190 and, elsewhere 355) not unmindful of the magnitude of the undertaking, accepted the great task. The first steps necessary were the obtaining a Royal Charter and canonical privileges from the Sovereign Pontiff. The period did not seem a happy one

for at the time Great Britain exbibited very cramped tendencies in such matters and the right of the Catholic Church to have an Irish University was obstructed. And the Holy See hesitated to grant the privilege of a University in Quebec, as the authorities were dubious as to the likelihood of Canada being granted what was refused to Ireland. However, the Earl of Elgin supported the scheme with the greatest cordiality and almost made it is own. He responded with earnestness to the requests made to him by the Archbishop. He asked to be fully informed as to the details of the scheme and the means of putting them into ex ecution, and he also asked if the proposed University would be one of a general character, to serve for all the Catholics of Lower Canada. He justly thought that the multiplicity of small universities which had been established under English auspices in various parts of Canada resulted in dispersing and weakening the forces of education, and he was anxious that Canadian-French Catholics should not fall into a similar error. And, in conversation with Mr. Casault, Superior of the Seminary, he expresed himself very strongly in favor of university centralisation and unity in this case. Orders in Council were passed commending to the Imperial authorities the issuance of a Royal Charter. Lord Elgin gave a most enthusiastic support and Mr. Casault and Mr. Hamel proceeded to London to present, to the Imperial authorities, the request for a Charter. It was immediately granted and the Royal Charter, signed by the hand of Her Majesty, the late Queen Victoria, was received by Lord Elgin in August 1852. The delegation also presented their request to His Holiness the Pope Pius IX, and, on a copy of the Royal Charter being laid before him, the Holy Father issued his brief conferring the powers of a Catholic University, and empowering the granting degrees in Theology and Canon Law, upon the new born University, which has now grown to its present power and wide spread influence.

STUART (Gilbert), 1754-1828.

An Anglo-American portrait painter of great talent, was born in the State of Rhode Island, in the year 1754. He went to England at an early age and was introduced to Sir Benjamin West, whom he worked under for some time. He showed great ability and profited by contact with the great English painters of the time, and his claims were acknowledged even during the life of Sir Joshua Reynolds. He returned to America in 1793, and resided chiefly in Philadelphia and Washington, practising his profession until 1805, when he went to Boston, where he remained until his death in 1828. Many of his best works were of prominent English personages of rank and learning, and latterly in America his brush was employed upon prominent Americans, including what is considered one of his chief works, that of the first President, General George Washington, of whom he painted several, and his daughter painted many after him which were very creditable works. Like Sir Benjamin West and John Singleton Copley (both American born). Stuart owed his success and eminence entirely to his English instruction and training as no less to the generous patronage of the reigning royalty and the nobility.

No. **360**.—PORTRAIT OF SIR GEORGE PREVOST.

Sir George Prevost, Bart , Governor-General of Canada, was born in New York 1767, son of Major-General Prevost, who served under Wolfe and was wounded at the battle on the Plains of Abraham. His father was a Swiss, born at Geneva. Sir George Prevost was first Governor of Nova Scotia. His military services in the West Indies were numerous and distinguished though subsequent events proved that he lacked the military qualities which are required in an officer in high and active command. As a civil governor he was more successful. At the outset of his gubernatorial career he showed a conciliatory spirit towards the French-Canadians who had, in some measure, been antagonized by the unwise administration of Sir James Craig. Sir George reversed the policy of his predecessor, and his perfect knowledge of the French language enabled him to do this with greater facility through personal contact with the citizens, and he did much to organize the people and confirm them in their loyalty prior to the war with the United States. He made enemies in military and naval circles but, otherwise, obtained popularity and on his recall the Legislature voted him a service of plate. But the ultimate assent was not obtained in the Council. A court martial was to have investigated his military administration during the war, but he died a few hours after the date of assembly of that body in Great Britain.

BERCZY, (Senr) **W.,** of Toronto, 1797.

No. **219**.—PORTRAIT OF JOSEPH BRANT. (Mohawk chief).

(Water colour miniature)

Joseph Brant : a celebrated chief of the Mohawks and head of the confederation of the Six Nations, the Mohawks, Oneidas, Onondagas, Cayugas, Senecas and Tuscaroras whose valor and successes caused them to be known as the "Romans of America." He was sent in the year 1750 by Sir W. Johnson to Wheelings Indian School, in Connecticut, U. S. A., and was well educated. He went to Britain in 1775 where his scholastic attainments attracted attention. In the revolutionary wars he sided with the British and destroyed the settlement of Minisink, N. Y., and has been charged with responsibility for the dreadful massacre at Wyoming, and this has been emphasized in Campbell's poem "Gertrude of Wyoming" and asserted by other writers. But proof that he was not concerned in that tragic event were presented to the poet by one of Brant's sons. Joseph Brant held a captain's commission in the British service. An unhappy event destroyed his career. He was attacked by a son in a fit of drunken fury and, in defending himself, the former lost his life. This broke his heart and he never recovered. He surrendered himself to justize but it was found that the case was one of justifiable homicide and the resignation of his military commission, which he tendered Lord Dorchester, was not accepted. He died in 1807. Brant translated the Gospel of St. Mark into the Mohawk language.

SUSTERMANS (**Justus** called sometime **Suttermans**) 1597-1681.

This eminent painter was born at Antwerp in 1597, and was a scholar of Willem de Vos in that city, and of Francis Pourtois the second, in Paris. He travelled through Germany to Venice, where he passed some time and afterwards went to Florence. He died in Florence in 1681. The works of Suttermans are al-

ways conceived and composed in a grand simplicity and treated in a large, broad and massive manner. His colouring was also simple and in the finest taste of constraint, so that his works create a profound impression and lend dignity to the subject.

No. **140.**—PORTRAIT OF BARNEVELDT.

Life size seen to the waist.
On canvas, 26 x 21¼.

No. **175.**—PORTRAIT OF LORD HOLLAND, (by George Romney).

Life size turned to the right, and looking at the spectator. He wears a wig and a white cravat, a straw coloured waiscoat and grey coat, plain background
On canvas, 28 inches high x 22½ inches wide.

Henry Fox created the first Baron Holland : b. 1705 d. 1774, was educated at Eton with Pitt and other noted men. Entering the House of Commons at a moment of " historic excitement " he attached himself to Walpole, and for eight years held offices of various kinds in the ministry. He became cabinet minister in 1755. During the premiership of Lord Bute he was leader of the House of Commons. He is described as " the most unpopular of contemporary statesmen." The noted Charles James Fox was his third son. The third Baron Holland was the nephew of the latter noted public man and after his succession Holland House became a famous " salon " of a political character.

No **220.**—SIR GUY CARLETON, LORD DORCHESTER. (In military uniform. An English miniature.)

Sir Guy Carleton, first Baron Dorchester, Governor-General of Canada, was son of a British General, also Sir Guy, of Newry, Co. Down, Ireland and was born in 1724. He served in the Guards and then the 72nd Foot and fought in the wars in which Britain took so prominent a part on the continent of Europe. He was an accomplished linguist as well as an able officer and for years a close friend of Wolfe, the conqueror at Quebec, with whose army he served as Quarter Master General. Appointed Governor in 1766 he exercised great judgment in conducting the ship of State through stormy waters and solidifying the civil regime. In the year 1775 the American revolutionary, troops invaded Canada and, ere long, the whole of the country was in their hands save the fortress of Quebec and against that a force was launched, as said by Washington, under the command of Benedict Arnold. He marched by a blazed route, available and explored by a captain Montresor, and drawn in 1761. He arrived at Levis, in November of that year and, shortly after crossed the river. On the 14th Sir Guy Carleton hearing of the position of affairs hurried from Montreal to Quebec, reaching it on the 19th and at once taking steps for its defence to the last, and preparing for the fourth siege the city had suffered. He had not to wait long, for Montgomery joined Arnold shortly after his arrival and commenced to issue bombastic proclamations and dictatorial epistles to Carleton but without the desired effect. He speedily saw that he could not force the surrender of the city by bombardment, not having sufficient means. He determined to attempt to force the position by attacking the lower town, where barricades had been erected, on two sides, he leading one party from the west and Arnold another from the east. The latter made the attempt but found himself in a cul-de-sac and a surrender was the result, their killed, wounded and prisoners numbering 461. Montgomery attacking on the other side was allowed to approach within 30 yards of the position when the defenders opened fire, killing the American leader and twelve others. The siege was however continued,

without effect, until May when assistance coming up the river a sortie was made from the fortress, but the enemy beat a hasty retreat leaving artillery, ammunition and provisions behind. In a few months the whole of the invaders were driven from Canada. The scene of the conflict in the Lower-Town can still be seen and in Sault-au-Matelot Street a tablet marks the point where Arnold's forces were defeated. The spot on which the barricades before which Montgomery was killed is further west. Lord Dorchester's name occupies a lasting place on the page of Canadian history both civil and military.

LAWRENCE (Sir Thomas, P. R. A.), 1769-1830.

This celebrated English painter was born at Bristol, 1769. He early distignuished himself for his ability in drawing. At the early age of ten years, he set up as a portrait painter at Oxford. In his seventeenth year he entered the Royal Academy. His success in London was as great as it had been in the provinces. In 1791, though under the age required by the laws of the Academy (twenty-four), he was elected an associate, and after the death of Sir Joshua Reynolds in the following year, he succeeded him, as painter to the King. He painted the portraits of the King and Queen. He was knighted by the Prince Regent in 1815, and at the death of West he was unanimously elected President of the Academy. He excelled in portraits of ladies, and children especially. His works are characterised by a breadth of handling and an easy grace which gives his sitters an air of refinement and charm which few other painters ever equalled. He died in London in 1830.

No. **327.**—PORTRAIT OF MRS. SIDDONS.

Life size, small three-quarter length. Front view with head turned to the right. She is dressed in white and wears a scarlet scarf. In her right hand she holds a book. Landscape in the background. Lawrence painted many portraits of Mrs. Siddons.

On canvas, 34 inches high x 28 inches wide.

Sarah Siddons, daughter of Roger Kemble, a prominent actor, was born in 1755 and died 1831. Married Mr. William Siddons and gradually rose to the leading position on the English stage, as an exponent of the dramatic art, her special strength being in tragic or heavy parts. Her personation of Shakespere's "Lady Macbeth" was pronounced marvellous and she made her final performance in that role in 1812. She was made much of in the highest circles from the Royal family downward, but her retiring nature won, it has been said "more admiration than affection." She was a sculptress of much ability. A statue of her by the famous Sir Francis Chantrey is in Westminster Abbey.

No. **241.**—PORTRAITS OF LOUIS CHARLAND.

Painted in water colour on paper.

9½ inches high x 8 inches wide.

No. **223.**—PORTRAIT OF LOUIS GONNERAY.

Deputy Paymaster British forces. On copper. Artist unknown. Dated, Montreal, April, 1803.

PORTRAIT DE Mme SARAH SIDDONS

[Sir Thomas Lawrence, P.R.A.]

PORTRAIT OF Mrs. SARAH SIDDONS

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88-B32366

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